

THE ANNUAL
OF THE
BRITISH SCHOOL AT ATHENS

No. XXIX.

SESSION 1927-1928

PRINTED FOR THE SUBSCRIBERS AND SOLD ON THEIR BEHALF BY
MACMILLAN & CO., LIMITED
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THE BRITISH SCHOOL AT ATHENS

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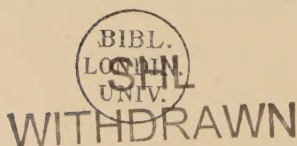


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EXCAVATIONS AT SPARTA, 1924-28.

§ I.—INTRODUCTORY.

As was stated in the Annual Report for the Session 1927-28, the excavations at Sparta in 1928 were on quite a small scale, lasting only three weeks, and were restricted to the following pieces of work:—at the Theatre we cleared up some fallen material, undertook some necessary conservation and tested a few points for the purpose of the plan; and at the Orthia Sanctuary we tidied up some fallen rubble-masonry, during which process we uncovered a small portion of the early votive deposit underlying the foundations of the Roman amphitheatre to the south of the limits reached in the excavations of 1906-10. Apart from the discovery of another columnar statue-base of a *βωμονίκης*, which I have since published elsewhere,¹ the finds from the site need not be further discussed.

In consequence of this restricted activity, there are no fresh finds to chronicle here, and the contents of the present report are limited to two contributions, namely, a continuation of the account of the inscriptions from the Theatre and the Acropolis, and a full description, by Mrs. Woodward, of the archaic terracottas from the latter region, in which are included a few pieces found by the late Guy Dickins in his original excavation of the Chalkioikos Sanctuary, but not published in his reports.²

It is hoped to continue in the next volume the publication of the material from the excavations of 1924-28, including, if possible, a discussion of the architectural remains from the Theatre, the moulded pithoi and the inscribed sherds from the Acropolis.

¹ *The Sanctuary of Artemis Orthia*, p. 358, No. 144.

² *B.S.A.* xiii, pp. 137 ff.; xiv, pp. 142 ff.

EXCAVATIONS AT SPARTA, 1924-28.

§ 2.—THE INSCRIPTIONS.

THIS article contains the remainder of the inscriptions found at the Theatre and on the Acropolis in 1924-27, with the exception of those which may be classed as definitely architectural, as being inscribed on blocks of architrave or cornice. These, together with the stamped tiles and bricks, are being reserved for a subsequent publication.

The texts included in Part I comprise (1) the remainder of those belonging to the series engraved on the East Parodos-wall, to which is appended a revised and amplified analysis of this series, (2) the further lists of Ephors and Nomophylakes found in 1927, in clearing the Orchestra-drain westwards, (3) other lists of magistrates and records of single tenures of office, (4) statue-bases of officials and athletes, (5) miscellaneous documents, including dedications, fragmentary decrees and a list of Spartan names dating from the fourth century B.C. The rest of this section (Pt. II.) is devoted to the publication of four Hellenistic decrees, the interest of which justifies a more extended discussion; this has been written in collaboration by Louis Robert, of the French School at Athens, and myself.

PART I.

I. INSCRIPTIONS FROM THE EAST PARODOS-WALL (*continued*).

(i) Fragments which join inscriptions already published (*B.S.A.* xxvi. pp. 160 ff.; xxvii. pp. 211 ff.).

B 6*. Fragment from the upper left-hand corner of this block, which had become split and detached from the wall. H. .135; br. (max.) .19. (Found in 1927, at a high level near S.-E. corner of stage.)

ΓΡΑΜΜ
ΤΟΤ

Γραμμ
τὸν
τ

This enables us to dispense with the brackets and read *Γραμματεὺς βουλῆς* | τὸν ἐπὶ Γαῖου Ἰουλίου Λυσικράτους ἐνιαυτὸν Κλέων | Σωσικράτους. —*Bφσ* (?).

E 15* + E 28 (*B.S.A.* xxvii. p. 213 f.). These two fragments join, without any room for doubt, and give us the whole height of the block. We may accordingly read

[Γέρο]ντες ἐπὶ [- -, ὧν πρέσβυς]
 μος Πρατ[ο - -.]
 πρὸς Φιλί[ππου.]
 κ.τ.λ.

[Φίλιπ]πος is a tempting restoration for the first name in l. 3.

E 26*. Fragment complete above only; possibly a column of names is lost from the left-hand side. H. .185; br. (max.) .31. Letters, in ll. 1 and 2 *ca.* .024, in l. 4 *ca.* .034. The surface is not dressed smooth after l. 1. This joins E 26 on the left, though some letters are lost in l. 4. (Found near No. B 6*, above.)

ΣΕΙΠΟΜΠΟΨ ΞΕΟΝΙΚΟ
 ΑΡΙΣΤΟΚΡΑΤΗΣ ΗΡΑ

ΚΑΛΛΙΚ

ΑΣΦΙΛΟΚΡΑΤ
 ΑΣΑΡΙΣΤΟΔΑ
 ΟΚΡΑΤΟΥΣ
 ΙΛΟΚΡΑΤΟΥΣ
 ΑΡΧΙΠΠΟΥ

Σείπομπος Κλεονίκο[v.]

Ἀριστοκράτης Ἡρᾶ.

(*vacat*)

Καλλικ[ρατίδ]ας Φιλοκράτ[ους.]

[Φι]λο[ξενίδ]ας Ἀριστοδά[μαντος.]

[Ἀλεξίς Φιλ]οκράτους.

[Πασικλῆς Φι]λοκράτους.

. ς Ἀρχίππου.

As we have seven names, *Κλεονίκος*[υ] being thus a patronymic, and not an Eponymos as I first suggested, this fragment must belong to a list of the *γέροντες* in some unidentified year. We must, moreover, expunge Kleonikos from the list of Eponymoi, and on the other hand recognise the existence of a new *Σείπομπος*, distinct from the son of *Κλέων* (for whom see *I.G.* v. 1, 32 B, l. 26 f.); he is again, in all probability, found in another fragmentary list of the Gerousia in E 47 below. It seems unlikely, as will be shewn below, that *Σείπομπος Κλεονίκου* was father of this *Κλέων* and thus grandfather of the other *Σείπομπος*.

L. 4. *Φιλοξενίδας Ἀριστοδάμαντος* proves to have been three times a member of the Gerousia, for his name is found in v. 1, 99, l. 2, and *B.S.A.* xxvi. p. 164, 1, A 4, l. 3. The last-named list is probably the latest of the three, since his name occurs seventh from the top. How long elapsed between his three tenures of this office remains unknown.

The restoration of ll. 5 and 6 as [*Ἀλέξης Φιλ*]οκράτους and [*Πασικλῆς Φ*]λοκράτους remains conjectural, but exactly fits the space; and, moreover, as they appear together as Ephors in the year of Philokleidas (v. 1, 51, ll. 8-12; cf. *B.S.A.* xxvi. p. 171, 1, E 6) they may well have served together as members of the Gerousia before then. Confirmation is afforded by the fact that *Ἀριστοκράτης Ἡρᾶ*, whose name comes in l. 2 of this fragment, was *πρέσβυς ἐφόρων* in the year of *Γ. Ἰούλιος Κλέανδρος* (*op. cit.* p. 171, 1, E 5), whose year cannot be far distant from that of Philokleidas. As he was presumably *πρέσβυς ἐφόρων* after his membership of the Gerousia, this text may be put definitely earlier than the years of Philokleidas and Kleandros, perhaps very soon after A.D. 100. I suggest below in the analytical table that it may belong to the same list as 1, E 3; this is rendered likely by the appearance of the two stones, for neither of them is smooth-dressed in the middle; and the chronological indications suit this attribution quite well.

In view of the suggested date, it seems rather unlikely, in spite of the rarity of the name, that the elder *Σείπομπος*, son of *Κλεόνικος*, could have been grandfather of the younger one, who was Eponymos little more than twenty, or at most twenty-five, years later.

(ii) New fragments from the East (or West?) Parodos-wall.

E 47 (2916). Large fragment, complete below only. H. .25; br. .53. Letters, neat and regular, .025-.03 high. The surface is much abraded in and above the first line which is preserved, and probably three lines are

lost from above it. (Found alongside the north wall of the 'Villa' situated about 50 metres southwards from the W. retaining-wall,¹ in 1927.)

ΙΤΟΜ
ΣΙΚΡΑΤΙΙΣ ΘΕΟΔ^Ω
ΛΚΙΜΟΣ
ΤΙΚΛΑΥΝΙΚΟΚΛΕΙΔΑΣ ΖΥ^Κ
ΡΙΣ ΤΟΝΙΚΙΔΑΣ ΕΥΤΥΧΙ

[Σεί]πομ[πος Κλεονίκου (?).]

[Σω]σικράτης Θεοδώ[ρου.]

Ἀλκιμος (Ἀλκίμου.)

Τι(βέριος) Κλαύ(διος) Νικοκλείδας (Νικοκλείδα) ὑό[ς.]

5 Ἀριστονικίδας Εὐτυχί[δα.]

Presumably from a list of *γέροντες*, of an unidentified year. It can be dated definitely earlier than the year of Philokleidas, v. 1, 97, as the last two names of our list reappear there as members of the Gerousia for the fourth and third time respectively. For the restoration of the name of the father of [Σεί]πομ[πος] see above, E 26*. In l. 3, Ἀλκιμος (Ἀλκίμου) may well be a descendant of Ἀλκιμος Σωκλείδα, v. 1, 142, etc., whose date falls at about the beginning of the Christian era.

E 48 (2905). Small fragment, broken on all sides, and surface injured in last line. H. .11; br. .08; th. .045. Letters .035, resembling those of the inscriptions of this series. (Found S.-E. of the stage, 1927.)

Β^Ι
Κ
- - - - -
[- - ὦν πρέ]σβυ[ς - -]
- - - - - σκ - - - .

E 49 (2923). Small fragment, complete above only. H. .11; br. .15; th. .075. Letters *ca.* .038. (Found in clearing front seats of *cavea* on east side, at a deep level, 1927.)

(a) ΥΣΩ^Τ perhaps [- - ἐπὶ - - ο]υς ὦν [πρέσβυς - -]
(vacat)

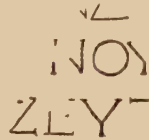
(b) on upper surface, in rougher and later lettering :

ΙΑ|| - - . απ (?) - -

¹ B.S.A. xxviii. p. 2.

Perhaps from a wall-stone re-used after it had fallen; otherwise the presence of two independent inscriptions is inexplicable.

E 50 (2835). Lower left-hand corner of a block. H. .28; br. .16; th. .215 (broken at back). Letters *ca.* .029. Surface badly flaked. About .15 m. of blank space below l. 3. (Found in front of E. external staircase, in 1926; it might possibly belong to an otherwise vanished text from the series on the bastion carrying the staircase, *B.S.A.* xxvii. pp. 225 ff., 1, F 1-4.)

	[· α]ϣδ - - [(?) εἰ]ϣοϣ - - Ζεῦξ[ιππος, <i>vel sim.</i>]
---	---

These few fragments complete the series of texts engraved on the East Parodos-wall, as far as they are recognisable. Whether the West Parodos-wall was also inscribed with similar lists is a question which does not admit of an absolutely definite answer. At first it seemed probable that it was so inscribed, in view of the discovery near the west end of the stage, or in front of the east end of the wall itself, of a few fragments, which were published in this belief (*B.S.A.* xxvi. p. 174, 1, E 25-27; xxvii. p. 225, 1, E 45 and 46). It must, however, be remembered in the first place, that they form a very small number in comparison with the total found in front of the east wall; secondly, that three of these five are very small pieces (Nos. E 27, 45, 46), which forbid us to attach much importance to their finding-place; thirdly, that the new piece of E 26 was found in front of the East Parodos-wall, which leaves us uncertain as to whether the piece first found has made its way across the stage westwards, or the second has, on the contrary, travelled from the west wall eastwards; and lastly, there is the evidence from the plan of the region to be taken into account. If, as was suggested in my discussion, the foundations which came to light in the West Parodos supported a colonnade close in front of the Parodos-wall (*B.S.A.* xxvii. p. 180), it would have made access to this wall practically impossible, except at the extreme east end, close to the stage; and would thus make it hard to believe that the wall ever bore inscriptions. No argument can be derived from the absence of fallen wall-stones, inscribed and plain alike, for it is clear that the wall was originally marble-faced, and that all the available

blocks were stripped at some later date and removed for use elsewhere. On the whole, it now seems probable that if the west wall was inscribed at all, the texts must have been limited to a very few, at its extreme east end, for the existence of which the evidence is on the whole very slight.

Now that further additions are not likely to be made to this material, it seems worth while to publish here a final table shewing the contents of all the inscriptions engraved on the East Parodos-wall, including alike the fallen fragments (of which, as we have seen, a few possibly may have belonged to the west wall) and the four texts which are engraved on the bastion which supports the external staircase (*B.S.A.* xxvii. pp. 225 ff.). The fallen blocks and fragments consist of 49 items (E 1-50, of which E 15 and E 28 prove to join together), nineteen of which, mostly quite small pieces, have to be dismissed as hopeless, as they cannot be allotted to any of the classes among which it has proved possible to distribute the other thirty pieces. No exact calculation can be made of the total number of texts represented by the fragments, and little, if anything, would be achieved by a more intensive study of the hopeless pieces. We should probably be near the mark in suggesting that the thirty fragments allotted to lists of various magistrates can hardly belong to less than 27 texts (E 3 and E 26 may come from one list, and possibly E 47 might belong to C 1 or to E 2), and that the 19 hopeless pieces may well represent at least ten more lists. The allocation of the fallen blocks to their original rows cannot proceed far enough to justify lengthy discussion, but it may be noted that in addition to the nine blocks whose total length, as given in my first report (*B.S.A.* xxvi. p. 162, note 1), amounted to 9.81 metres, seven more added together give us *ca.* 7.12 m.¹; this makes nearly 17 metres required by only 16 of our blocks, whereas the total space available in the three lowest rows (A, B, C) was only 9.30 m., and in the fourth row (D) there is only a length of 10.50 m. available. In the remaining space ($9.30 + 10.50 - 16.93 = 2.87$) we cannot, of course, fit the other blocks, represented by over thirty other fragments, which shews us convincingly that a large part of the fifth, and possibly some portion of the sixth, course must also have borne inscriptions. The table follows :

¹ These are E 1*, E 30, E 31, E 32, E 33, E 35, E 44.

I. *Lists of Magistrates.*

No.	Office.	Name of Eponymos.	Date and other remarks.
A 3-5. C 1.	Γέροντες	Λο. Ουόλοσσηνός 'Αριστοκράτης (lost)	ca. 115; complete. Early in reign of Trajan; first ten (?) names lost.
C 6-7.	"	(lost)	ca. 110; about four names lost; duplicates v. 1, 20 B (just before A 3-5).
C 9-10. E 1+E 1*.	"	Γ. 'Αβίδιος Βιάδας Γ. 'Ιούλιος Φιλοκλείδας	ca. 150; complete. Trajanic; before C 6-7; complete; duplicates v. 1, 97.
E 2.	"	Γ. 'Ιούλιος 'Αγησίλαος	ca. 100-105(?), later than C 1; first six names only.
E 3.	"	(lost)	Trajanic, just before E 1; a few names from end of list only; might be from same list as E 26.
E 15*+E 28.	"	(lost)	Trajanic, early; remains of first six names only.
E 24.	"	(lost)	Uncertain; much damaged fragment.
E 26+E 26*.	"	(lost)	Early Trajanic, before E 1; seven names only; might possibly belong to E 3.
E 29.	"	(lost)	Uncertain, but probably not after A.D. 125; seven names only.
E 30.	"	(lost)	Hadrianic (?); last three names only.
E 47.	"	(lost)	Trajanic, before E 1; five names only.
B 1(γ). B 4(γ).	Ἐφοροι	'Αριστόδαμος Δαμοκλῆς III.	ca. 110 (?); one name left out. Trajanic, late.
C 2.	"	(Τιβ. Κλ.) Σπαρτιατικός	" early.
C 3(α).	"	Νικοκράτης	" late.
C II.	"	Γ. 'Αβίδιος Βιάδας	ca. 150 (cf. γέροντες, C 9-10).
E 4.	"	Γοργιππίδας	Trajanic, early (?).
E 5.	"	Γ. 'Ιούλιος Κλέανδρος	" (?).
E 6.	"	Γ. 'Ιούλιος Φιλοκλείδας	Trajanic (see E 1); duplicates v. 1, 51 (fragment).
E 25. F 1.	"	Σέκ. Πομπήϊος Βρασίδας Κλ. Βρασίδας	Uncertain (mid 2nd century?). ca. 160.
B 2.	Νομοφύλακες	Κλεόδαμος	ca. 110 (?).
B 7.	"	(Κλ.) Περικλῆς	Hadrianic, early.
C 3(β).	"	Νικοκράτης	Trajanic, late (cf. C 3(α)).
E 7.	"	Κασκέλλιος 'Αριστοτέλης	ca. 150, after Βιάδας.
E 8.	"	(lost)	Uncertain; remains of five names.
E 9+E 9*.	"	(lost)	Trajanic, early (?); remains of three names.
E 31.	"	Γ. 'Ιούλιος Χαρίξενος	Trajanic, just before Φιλοκλείδας (E 1).
E 32.	"	Γ. 'Ιούλιος Φιλοκλείδας	Trajanic; (cf. E 1).
E 33.	"	Δαμοκλῆς III.	" late; (cf. B 4(γ)).
E 34.	"	(lost)	Uncertain; remains of two names only.
B 3.	Βιδυοι	(deliberately omitted)	Hadrianic, early (?).
B 5.	"	Λυσίμαχος	" early; five names only.
C 4 (and B 4).	"	(two names lost)	Trajanic, late, before Δαμοκλῆς III. (B 4(γ)).

I. *Lists of Magistrates—contd.*

No.	Office.	Name of Eponymos.	Date and other remarks.
E 10.	"	<i>Δεξιμαχος Πρατόλα</i>	ca. A.D. 100; three names only.
E 11.	" (?)	(lost)	Trajanic (?); remains of five names.
E 23.	" (?)	(lost)	Uncertain; remains of six names.
E 35.	"	<i>Γ. 'Ιούλιος Κλέανδρος</i>	Trajanic, early (?); (cf. E 5).
E 36.	"	(lost)	Uncertain; remains of two names only.
B 1 (β).	<i>Γυναικονόμοι</i>	<i>Νικοκράτης</i>	Trajanic, late; (cf. C 3 (α, β)).
E 14.	" (?)	(lost)	Uncertain; fragmentary.

II. *Cursus Honorum.*

No.	Name.	Date and other remarks.
A 9.	<i>'Αγίων 'Αρτεμισίου</i>	ca. 115-140 (?).
A 10.	<i>Εὐδόκιμος Δαμοκράτους</i>	ditto (?).
A 12.	[<i>Ἰσοχρ]υσος ([Ἰσοχρ]ύσου)</i>	ca. 120-150.
B 8.	<i>Χάρης (Χάρητος)</i>	ditto.
B 9.	<i>Νεικάρων Ζήλου</i>	ca. 125-145.
C 5.	(lost)	ca. 130-150 (?).
D 3.	<i>Γν. Κανίνιος Πολλίας</i>	ca. 115-130.
E 12.	<i>'Επάγαθος Σωκράτους</i>	ca. 110-125 (?).
F 2.	<i>Οὐάριος Φώσφορος</i>	ca. 150-160 (?).
F 3.	<i>Γ. 'Ιούλιος Θεόφραστος</i>	ca. 115-160 (?).
F 4.	<i>Γ. 'Ιούλιος 'Αρίων</i>	ca. 150-170 (?).

III. *Single Posts.*

No.	Name	Post.	Eponymos.
B 4 (α).	<i>Σίτιμος Πρατονίκου</i>	<i>Γραμματεὺς βουλῆς</i>	<i>Εὐκλητος</i>
B 6.	<i>Κλέων Σωσικράτους</i>	ditto	<i>Γ. 'Ιουλ. Λυσικράτης</i>
C 8.	<i>Γ. 'Ιούλιος Βοιώτιος</i>	<i>Γυναικονόμος</i>	ditto.
B 1 (α).	<i>Νικηφόρος Νικοστράτου</i>	<i>Κήρυξ</i>	Unknown. ¹
E 13.	<i>'Αλεξιμαχος Σωτηρίχου</i>	(none)	ditto. ²
E 44	<i>Τι. Κλαύ. Μενεκλίδας Εὐδάμου</i>	(none)	(none). ³

¹ This has probably overflowed from the end of a list of *γέροντες*, perhaps from E 1.² This also has probably overflowed from some list, but it is uncertain which.³ This text is in the form of that on a statue-base, having *'Η Πόλις* followed by the name of the recipient in the accusative.IV. *Fragments.*

These may be classified according to their original positions on the blocks to which they belonged, as follows:—

Complete above only :	E 18, E 19, E 22, E 37, E 38, E 46, E 49;
" above and on r. :	E 17, E 27, E 45;
" below and on r. :	E 39;
" on r. only :	E 21;
" below only :	E 20*, E 40;
" " and on l. :	E 50;
Broken on all sides :	E 41, E 42, E 43, E 48.

2. INSCRIPTIONS ON THE ORCHESTRA-DRAIN.

As was described in the last report on the work at the Theatre,¹ several more texts came to light in 1927 as a result of clearing a further portion of the rain-water channel which runs round the Orchestra in front of the front seats. The series of inscribed blocks, first published in *B.S.A.* xxvi. pp. 200 ff., has now been found to extend as far as the foot of Staircase VI (*op. cit.* Plan, Pl. XIV), and we have in consequence on seven new blocks nine more lists of magistrates; the first, and largest; block of this group (Fig. 1) has three lists, the others one each. It was also

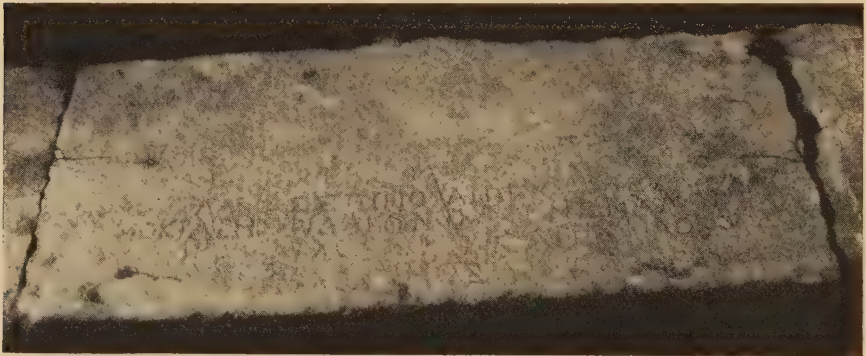


FIG. 1.—INSCRIBED BLOCK FROM THE ORCHESTRA-DRAIN.

noticed that to the left of the five texts originally published two more bore inscriptions, but on the left-hand one nothing could be deciphered for certain owing to the worn condition of the surface.

In view of these additions I have renumbered this series of texts, beginning from the extreme left, so that they now have a consecutive numeration, the original 2a–2ε thus becoming 2 (C)–2 (G), and the seven new blocks to the right of them commencing with 2 (H), etc. This would enable the numbering to be extended in the event of any more texts coming to light as a result of excavating this channel beyond the point where our work ceased. The texts are published consecutively, with my comments at the end.

2 (A). (Nothing can be deciphered on this block, though faint traces of letters shew here and there in a strong oblique light. A squeeze gave nothing legible for certain.)

¹ *B.S.A.* xxviii. p. 4.

ΝΟΜ ΦΥΛΑΚΕΣΣ ΠΙΓΑΙ
 ΕΙΛ Ν ΠΕΣΒ
 ΓΑΙΟΥ ΝΙΟΣ ΟΝΑΣΙΚ ΔΑΣ.
 ΣΕΙΠΟΜΠΟΣΣΩΖΙ
 Ο.ΙΗΣΙ
 ΑΦΡΟΔΕ

- 2 (B). Νομ[ο]φύλακες ἐπὶ Γα[ί]ου Ἰ[ου] (λίου)
 Εὐκ[λ]εῖδ[α] (?), ὦν π(ρ)έσβ[υς]
 Π[α]σι[κλῆ]ς (?) - -
 Γά[ϊ]ος Ἰούλιος Ὀνασικ[λε]ίδας.
 5 Σείπομπος Σωσι[κράτ]ρ[υς] (?).
 Ὀνήσ[ι]μ[ος] - -.
 Ἀφροδε[ΐσιος] - - .]

2 (C, D, E, F, G). See *B.S.A.* xxvi. pp. 200 ff., 2 α-ε.

2 (H). Length 1·18 m. Contains three lists of *Νομοφύλακες*.

ΝΟΜΟΦΥΛΑΚΕΣΣ ΠΙΓΑΙ ΚΛΕΑΝΔΡΟΥ ΝΟΜΟΦΥΛΑΚΕΣ
 ΕΠΙ ΤΟΥ ΠΑΤΡΟΥ
 ΕΙΛ Ν ΠΕΣΒ
 ΓΑΙΟΥ ΝΙΟΣ ΟΝΑΣΙΚ ΔΑΣ.
 ΣΕΙΠΟΜΠΟΣΣΩΖΙ
 Ο.ΙΗΣΙ
 ΑΦΡΟΔΕ

- (1) Νομοφύλακες ἐπὶ Γ[α]ί(ου) Ἰο(υλίου) Κλεάνδρου

[Φ]ιλ[ά]κων Δαμοκράτους.

Νεικ[ι]ππίδας Δαμοκ[ρ]άτους.

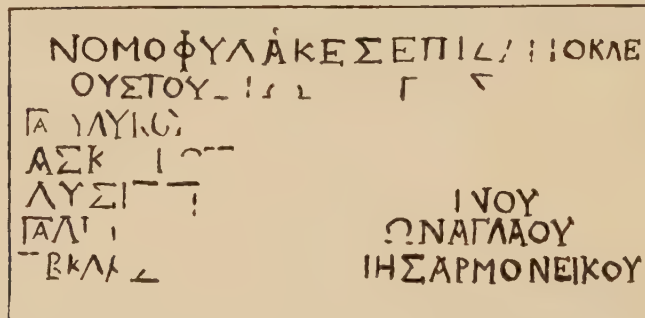
[Δα]μόκ[ρ]ιτ[ο]ς Δαμοκράτους.

- 5 [Ἐρμ]ο[γ]ένης Γ[λ]ύκωνος.

[Δαμο]κ[ρατί]δ[α]ς Ἀγιάδα.

- (2) Νομοφύλακες ἐπὶ Μ(άρκου) Οὐλπίου Σωσικράτ[ους]
 Δα[μ]οκράτης Φιλάκωνος. Μενέμαχος (Μενεμάχου).
 Δράκων Κλεάρχου. Ξενοκράτης Φιλομούσου.
 [᾽Α]γ[ι]ττος Πωλλίωνος.
- (3) Νομοφύλακες
 ἐπὶ [Γα(ῖου)]᾽Ιου(λίου) Ἀντιπάτρου, [ὦν]
 πρέσβυς
 Ἀγίων Ἀρτεμισίου.
- 5 Λύσιππος Μν[ά]σωνος.
 Εὐδαμος (Εὐδάμου).
 Ἀριστομενίδας Κλε[ο-]
 μάχου.
 Κ(όυντος) Σόσιος Νεικοκράτης.

2 (J). Length .98 m.



- Νομοφύλακες ἐπὶ Δαμοκλέ-
 ους τοῦ (Δαμοκλέους), ᾧ[ν πρ]έ[σβυ]ς (?)
 Γά(ῖος) [᾽Ιο]ύ(λιος) Λυκοῦ[ργος Κλέωνος].
 ᾽Ασκ[λα]ττος (᾽Ασκλάπου).
 5 Λύσιπ[πος Φιλοχαρ]εῖνου.
 Γά(ῖος) Ἀν[τώνιος Ὀφελί]ων Ἀγλάου.
 Τ[ι]β(έριος) Κλα(ύδιος) Ξ[ενοφά]νης Ἀρμονεΐκου.

2 (K). Length 1·02 m.; about ·35 is left blank on the left of the block.

ΦΟΡΟΙΕΠΙΔΑΜΟΚΛΕΟΥΣΤΟΥ<
 ΟΝΠΡΕΣΒΥΣ
 ΤΕΛΕΣ, ΠΡΟΣΑΝΘΕΣΦΟΡΟΥ
 ΠΙ, ΟΙ, Γ ΝΙΟΣΑΛΚΑΣΤΟΣΑΡΧΙΕ
 ; Ο'
 Σ<
 ΙΣ

[*"Ε*]φοροι ἐπὶ Δαμοκλέους τοῦ (Δαμοκλέους),
 ὧν πρέσβυς

Τελεσφόρος Ἀνθεσφόρου.

Γά(ϊος) Πομπ[ώ]νιος Ἀλκαῖος ἀρχι-

5 [ρεὺς διὰ βίου τῶν Σεβασ]τῶν [φιλόκαι-]

[σαρ καὶ φιλόπατρις υἱὸς] π[όλεως (?)]

- - - - -

- - - - - ης

(Probably three more lines, quite illegible.)

2 (L). Length 1·16 m.

ΕΦΟΡΟΙΕΠΙΠΙΟΥΛΙΟΥΜΕΝΙΣΚΟΥ
 ΟΝΠΤΑΠΑΔΑΣΑΡΙΣΤΟΚΡΑΤΟΥΣ
 ΜΑΡΚΟΣΚΛΩΔΙΟΣΑΓΩΓΚΑΙΣ
 ΕΤΟΣΝΥΜΦΟΔΟΤΟΥ
 ΕΙ, ΙΖΗ
 ΙΣΚ ΑΝΤΡΑΤΟΥ
 Σ- ΣΕΣΠΕΙΟΣ

*"Ε*φοροι ἐπὶ Γά(ϊου) Ἰουλίου Μενίσκου,

ὧν πρ(έσβυς) Ἀγιάδας Ἀριστοκράτους.

Μάρκος Κλώδιος Ἀγ[α]θηοκλήης.

Ε[ὐκλ]ητος Νυμφοδότου.

5 [*N*]εῖς[άρω]ν Ζή[λου].

[Τειμοκράτ]ης Κ[α]λλιστράτου.

- - - - - Σ- · σεξ Πέως.

2 (M). Length .88 m. Surface rough and letters vary in size between .065 and .028.

ΕΦΟΡΟΙ ΕΠΙ ΓΙΟΥΛΙΟΥ
ΚΛΕΟΥΣ ΩΝ ΠΡΕΣΒΥΣ
ΙΤΙΜΕΜΙΟΣ ΔΕΞΤΡΟΣ ΠΡΑΤΟΛΑΟΣ
ΤΥΝΧΑΝ ΑΤΟΥΣ
ΑΡΙΣΤΟΚΡΑΤΟΥΣ
ΑΡΙΣΤΟΚΡΑΤΟΥΣ

"Εφοροι ἐπὶ Γ(αίου) Ἰουλίου . . (?)

• • κλέους ὧν πρέσβυς

Π(όπλιος) Μέ(μ)μιος Δέξτρως Πρατόλαος.

Ἐ[πι]τυνχάν[ων] - - κρ[α]τους.

5 Ἀριστομενίδας Κλεομάχου.

Ἀριστοκράτης Κρα[λι]κρά[τους].

• π - - - - - ρ - - .

2¹(N). Length 1.11 m.

ΣΦΟΡΟΙ ΕΠΙ ΑΡΙΣΤΟΚΡΑΤΟΥ
ΩΝ ΠΡΕΣΒΥΣ
ΕΥΔΑΜΙΑΣΣΩΣΙΚΡΑΤΟΥΣ
ΑΓΑΘΟΚΛΕΟΥΣ
ΑΓΑΘΟΚΛΕΟΥΣ
ΑΓΑΘΟΚΛΕΟΥΣ

"Εφοροι ἐπὶ . . . Ἀριστοκράτους,

ὧν πρ(έσβυς) [Ἀγι]ππ[ο]ς Π[ωλλ]ίωτος.

Εὐδαμίδας Σωσικράτους.

Ἀγαθοκ[λ] / [λ] / ἥς Ἀγαθοκλέους.

5 Γά(ιος) Ἰού(λιος) Σωζᾶς. Τιβ(έριος) Κλαύ(διος) Εὐτυχίδας.

2 (O). Length .97 m. Surface very much worn and all readings doubtful.

[Ἐφοροι] ἐπὶ Δου(κίου) Ο/Ο. . . (or Δ. Οὐόλοσ[σηνοῦ], e.g.,
Δαμάρους] (?))

(Lines 2 and 3 obliterated: traces of letters in ll. 4-6, of which nothing can be recognised as a name.)

2 (A). As stated above, nothing can be deciphered on this block.

2 (B). The rather faint traces of the name in l. 2 seem to point to the Eponymos being called Γ. Ἰούλιος Εὐκ[λ]εῖδ[ας], but we do not know one so called who had the Roman citizenship. Conceivably, the Εὐκλείδας who appears in this capacity on a dedication by a boy-victor to Orthia (*I.G.* v. 1, 278) might be the same man, with his Roman names omitted; but his presumed date, towards the end of the first century of our era, seems to be much earlier than that of any other Eponymos in this series of texts, and furnishes a serious objection to our identifying the two.

None of the other names here can be identified for certain, but it seems very likely that Σείπομπος Σωσι[κράτ]ο[υς] in l. 5 was a brother of Κλέων Σωσικράτους (v. 1, 20 B, l. 7; 51, l. 35; 148, l. 2; and 660, l. 2) whose career belongs to the period of Trajan, seeing that the names Kleon and Sipompos occur together in their family (cf. above, p. 4). In l. 7 the last name should perhaps be completed as Ἀφροδε[ῖσιος Ἀρίστωνος], in the light of v. 1, 1, 676, l. 5.¹

2 (C-G). The following comments should be added to those published in *B.S.A.* xxvi. pp. 200 ff. :

2 (E) = 2γ, l. 7. Read [Νικιππίδα]ς Μενεμά[χ]ο[υ], as found in *B.S.A.* xxvi. p. 169, 1, C 9 + 10, l. 6.

2 (G) = 2ε, ll. 4, 5. I would substitute for the reading there proposed (Ἀγαθοκλῆς Ξεγοκράτους Δαμάρ[ει κά(σεν)] | - - - - - ς Φιλοστράτου), Ἀγ. Ξεν. . Δαμάρ[ιστο]ς Φιλοστράτου. The instances in which a magistrate or other grown-up person records his relationship of κάσεν to his βοναγός, are with very few exceptions confined to men of the same name as their father, where it was a useful means of distinguishing between the two. But this need is absent here, and the alternative reading now suggested seems accordingly preferable.

2 (H). This block contains three lists of νομοφύλακες, of the years of Kleandros, Sosikrates and Antipatros; the last-named is in smaller letters, and crowded into the upper right-hand corner, which shews it to be later than the other two.

(1) We have another list of the Nomophylakes of the year of Γ. Ἰούλιος Κλέανδρος in v. 1, 79, where Kolbe correctly restores his name as Eponymos, and it is followed by the list of σύσσειτοι of the year, which

¹ The bearer might be the son (rather than the father (?)) of Ἀρίστων Ἀφροδισίου, one of the γυναικονόμοι in the year of Nikokrates, *B.S.A.* xxvi. p. 165, 1, B 1 (β).

is lacking from our new version. We have the Ephors of his year recorded in *B.S.A.* xxvi. p. 171, 1, E 5, and the Biduoi in xxvii. p. 221, 1, E 35. His date cannot be fixed exactly, but seems to fall in the first half of Trajan's reign.

(2) *M. Οὔλπιος Σωσικράτης* is at first sight a new name for the list of Eponymoi. It seems, however, that this, and not (Γ.) *Ἰούλιος* is the correct form for the Roman names of the Sosikrates found in v. 1, 40, l. 15, where the symbol Ϟ is to be read as *Οὔλ(πίου)* not as *Ἰου(λί)ου*. I would also suggest that in the fragmentary list of the Gerousia, v. 1, 105, l. 3, we should read *M. Οὔλπιος Σω[σικράτης]* rather than - - *Σω[κράτης]*, and identify the bearer, who is apparently *πρέσβυς γερόντων*, with the present Eponymos. Moreover, ϞΛ Σωσικράτου[ς] , in *B.S.A.* xxvi. p. 208, 6, l. 6, should probably also be read as *Οὔλ(πίου) Σ.*; he seems, however, too late for identification with the present man.

L. 2. *Δα[μ]οκράτης Φιλάκωνος* must be the son of the *πρέσβυς* in the previous list, and his name offers a tempting restoration in the list of the Gerousia published in *B.S.A.* xxvi. p. 237, 29 (b), l. 6. The presence of the names of father and son in adjacent lists seems to indicate that the two texts in which they occur were purposely engraved on the same block, for sentimental reasons. We cannot verify exactly how many years elapsed between the Patronomates of Kleandros and Sosikrates, but it seems quite clear that they were not successive. *Μενέμαχος* (*Μενεμάχου*) perhaps reappears as *γερουσίας* in v. 1, 105, l. 5, though the patronymic is lost, and a relation (brother or son?) is probably to be recognised in *Νικιππίδας Μενεμάχου*, whose name I restore above in 2 (E), l. 7.

Ll. 3, 4. *Δράκων Κλεάρχου* appears, as *γερουσίας τὸ β'*, together with *Ἀγίππος Πωλλίωνος* (for the first time(?)) in v. 1, 114, which can hardly be placed earlier than A.D. 140. *Ξενοκράτης Φιλομούσου* is not to be traced elsewhere, but might be a son of *Φιλόμουσος* in v. 1, 120, l. 9. The date of this list can be fixed approximately on the evidence of v. 1, 40, l. 15 f., where Sosikrates appears in the following series of Eponymoi: Pratonikos, Damonikidas, Polyeuktos, (Ulpus) Sosikrates, Pasikrates (*νεώτερος*), which I have already discussed in connection with the date of Hadrian's tenure of the post (*B.S.A.* xxvi. p. 195). There can be little doubt that Sosikrates held this office within a very few years before or after Hadrian, and we cannot be far wrong in suggesting that

his year in all probability fell between A.D. 115 and 120. To a fuller discussion of the dating of the Trajanic Eponymoi I hope to return later, if opportunity arises.

(3) Ll. 2-4. The Eponymos, Γ. Ἰούλιος Ἀντίπατρος, is already known in that capacity from *B.S.A.* xxvi. p. 163, 1, A9, and other references to his career are discussed in my commentary on that text (*op. cit.* p. 178). The *praenomen* and *nomen* are hard to decipher on the stone, and the reading would be doubtful if we had not the certain evidence furnished by the text published in *B.S.A.* xxvii. p. 237, 20*, to shew that they were Γ. Ἰούλιος. For his date we have the information supplied by 1, A 9 just mentioned, which shews that he can be very little later than the years of Sosikrates and Hadrian. The subject of this *cursus* is in fact Ἀγίων Ἀρτεμισίου, who is πρέσβυς νομοφυλάκων in our present list.

L. 5. Λύσιππος Μνάσωνος must be the Eponymos found in v. 1, 36 B, l. 25 f., and 65, l. 24 (and restored in 32 B, l. 16 and 60, l. 3). This is the first record of an office other than the Patronomate held by him. For the membership of the Gerousia of his son Mnason see *B.S.A.* xxvi. p. 169, 1, C 9 + 10, col. ii. l. 2.

L. 6. Εὐδάμος (Εὐδάμου), apart from a possible mention in a list at Thalamai (v. 1, 1315, l. 27), is not otherwise known for certain; but it seems possible that he is identical with the Eponymos G. Julius Eudamos of v. 1, 63, who belongs to the reign of Antoninus Pius (and, just conceivably, son of the other man of the same name who was πρέσβυς νομοφυλάκων in the year of Philokratidas (v. 1, 80)).

Ll. 7, 8. Ἀριστομενίδας Κλεομάχου is found again as Ephor in 2 (M), l. 5, below, and possibly as a member of the Gerousia (lacking his patronymic) in v. 1, 102, l. 6.

L. 9. Κ(όιντος) Σόσιος Νεικοκράτης is not found elsewhere, and his *nomen* is new at Sparta; it occurs, however, again below, in No. 52, with the *cognomen* Epaphrodeitos, and we may certainly restore it, and perhaps Νεικοκράτης after it, in v. 1, 112, l. 8, where the only letters preserved are ΚΣΟΣ.

2 (J). This duplicates the list of Nomophylakes in the year of Damokles III, found on a fallen block from the East Parodos-wall (*B.S.A.* xxvii. p. 220, 1, E 33), and only differs from it in adding the indication that the father of the Eponymos had the same name.

2 (K). This duplicates the list of Ephors published in the *Corpus*, v. 1, 65, ll. 1-11, and it has already been pointed out that another text in the present series, 2(D) (= 2 β, *B.S.A.* xxvi. p. 201), duplicates the list of Nomophylakes on that stone, and enables us to supply the name of the Eponymos there missing as Damokles IV, son of Damokles III on the adjacent block to the left.

The restoration in ll. 5-6 is based closely on that in v. 1, 65, ll. 3 ff., but the lower part of the present block is badly worn, and nothing can be seen in l. 7; and in l. 8 the somewhat faint letters ΗΣ do not fit in with the name of any of the members of the board.

2 (L). This also is a duplicate of a published list (v. 1, 59), in which, as I have previously pointed out, we have to supply the name of Meniskos as Eponymos, in place of Kolbe's restoration of the name of Hadrian (*B.S.A.* xxvi. p. 166, 1, B 9, l. 4, and cf. pp. 187 and 189). Our new copy gives us the information that Meniskos was a Roman citizen with the names G. Julius, but does not contain the words found in l. 1 of v. 1, 59, *υἱὸς Αὐτοκράτορος Ἀδριαν[οῦ]*, nor give us any clue to understanding their connection with the list that follows.

The entry in l. 7, to which nothing corresponds in v. 1, 59, is also enigmatic. Apparently the name *Πεῖος* is the last word, and it had about fourteen letters before it, of which the first eight are illegible and the rest read Σ- . ΣΕΞ. I doubt if the last three of them can be read as Σεξ, and I am sure that they do not permit of being read as part of the word *ἐνσειτος*, *vel sim.* Moreover, it is unusual to have the names of the *ἐνσειτοι* inserted after the names of the Ephors when the list contains both Ephors and Nomophylakes, for the foot of the list, after the latter, is the usual place. Nor is it a likely place for the insertion of the name of any additional official such as the *γραμματοφύλαξ*. In the circumstances the entry must remain unexplained.

2 (M). This block has conspicuously rough and large letters, but unfortunately the name of the Eponymos cannot be read for certain. Not more than four letters are lost from before the ending—*κλέους*, but neither on the stone nor on the squeeze can they be deciphered. [*Μενε*]κλέους or [*Εὐρυ*]κλέους seem the most likely restorations, and on the whole the latter name suits the chronological probabilities best. *Εὐρυκλῆς* appears as Eponymos in v. 1, 32 B, l. 25, and perhaps in v. 1, 34 and 44, and held office several years before Meniskos, in 2 (L), and a few years after Aristokrates,

in 2 (N). As will be seen below, the lists of Ephors, and apparently also of Nomophylakes, run in a roughly chronological order from right to left; and Menekles, consequently, comes too early to suit such an arrangement.

L. 3. The *πρέσβυς, Π(όπλιος) Μέ(μ)μιος Δέξτρος Πρατόλαος*, belongs to a well-known family, and is very probably identical with *Π.Μ. Πρατόλαος Δέξτρος* who is found as Eponymos at the head of an incomplete list of the Gerousia, v. 1, 117, which was found in 1906, at the east end of the Acropolis. Kolbe, for not very cogent reasons, dates this text to the beginning of the third century of our era, but I see no vital objection to putting it much earlier. The order of the last two names seems unimportant.

Ll. 4-6. *Ἐ[πι]τυνχάν[ων - - - κρ]άτους* is not known; the name is borne by two other Spartans, at least (*Ἐ. Κλεωνύμων*, v. 1, 20 B, l. 1, and 147; *Ἐ. Ὀνησιφόρου*, v. 1, 64, l. 2; cf. *B.S.A.* xxvi. p. 237, 29 (a), l. 5). For *Ἀριστομενίδας Κλεομάχου*, who was *νομοφύλαξ ἐπὶ Ἀντιπάτρου*, cf. 2 (H 3) above. *Ἀριστοκράτης Καλλικράτους* is not known elsewhere for certain, but it is possible that the first name is an error for *Ἀριστοκλῆς*; a similar error is found in *B.S.A.* xxvi. p. 170, 1, E 1, col. ii. l. 6, the correct form *Ἀριστοκλῆς* being found in the other copy of this list, v. 1, 97, l. 12. The last name is beyond hope of recognition.

2 (N). The identification of the Eponymos is not entirely easy, as there are about four uncertain letters between *ἐπὶ* and *Ἀριστοκράτους*. They do not look like any form of abbreviation for L. Volussenus, the names of the Aristokrates who held this office in the second decade of the second century (*B.S.A.* xxvi. p. 164, 1, A 3-5; cf. pp. 175 ff., where I identify him with the Aristokrates of v. 1, 32 B, l. 6). As, however, the only other Aristokrates known as Eponymos belongs to about the middle of the second century, and has no Roman names, as far as we know (v. 1, 71, b, l. 16), we can hardly bring him into consideration here. Possibly the obscure letters were *πατρ(ονόμου)*, which will permit us to identify our Eponymos with L. Volussenus Aristokrates.

In l. 2 the name of the *πρέσβυς* is very hard to decipher, but I am tolerably sure of the letters given on the facsimile, which point to the reading [*Ἄγν*]ππ[ο]ς Π[ωλλ]ίωρος. He must be the same as the *νομοφύλαξ* of the year of M. Ulpius Sosikrates, 2 (H 2) above, and, if our chronological evidence is rightly interpreted, must have been *πρέσβυς ἐφόρων* before being *νομοφύλαξ*, an unusual inversion of the normal order.

Ll. 3-5. *Εὐδαμίδας Σωσικράτους* cannot be traced elsewhere.¹ *Ἀγαθοκλῆς* (*Ἀγαθοκλέους*) may be plausibly identified with the Nomodeiktas of the years of Kleodamos and Nikokrates (*B.S.A.* xxvi. pp. 165 ff. 1, B 2 and 1, C 3; cf. xxvii. p. 218), and possibly with the man who was member of the Gerousia in an unknown year (v. 1, 99, l. 4) and Bideos in that of Lampis (*op. cit.* 137, l. 22). The name is so common at Sparta at about this time that further identifications are not justified: for example, Tib. Claudius Agathokles (*B.S.A.* xxvi. p. 167, 1, C 3), Ephor in the year when his namesake was Nomodeiktas, must be a different person. Γ. *Ἰούλιος Σωζᾶς* is perhaps father of *Σωζᾶς* (<) who is *σπονδοφόρος* in an unknown year (v. 1, 116, l. 12); and the name should presumably be restored in v. 1, 65, l. 29 for *Ζωσᾶς Ἀρίωνος, ἔνσειτος* in the year of Damokles IV, who might be identical with our present Ephor.² The last name, *Τι. Κλ. Εὐτυχίδας*, is not otherwise known at Sparta, but its bearer might be the man who received a statue from the city of Taenarum, v. 1, 1248, as *Τι. Κλ. Εὐτυχίδης* (<).

2 (O). Little need be said of the last block, owing to its worn condition; there is not room for [*Νομοφύλακες*] before the name of the Eponymos in l. 1, so it cannot be restored as that of L. Volussenus Aristokrates, if we are right in recognising it on the adjacent block (2 N), which is also a list of Ephors. As the surviving traces of this line seem to point to *Α. Οὐρλ.* (or *Αου. Ὀρλ.*) it seems that we have an earlier member of the same family as Eponymos, possibly L. Volussenus Damares, father of Aristokrates, for whom cf. v. 1, 581; *B.S.A.* xxvi. p. 205, 2 ε (= 2 G). (Kolbe regards him as son, not father, of our Aristokrates.)

3. OTHER LISTS OF MAGISTRATES OF THE IMPERIAL AGE, FROM THE THEATRE AND ACROPOLIS.

41³ (2747 + 2799). Two fragments from a stele of white marble with grey veins: (a) broken on all sides and behind. H. .25; br. .25; th. .05; (b) H. .125; br. .15. Letters *ca.* .028, much damaged, and in

¹ Perhaps we should restore his name in v. 1, 128, l. 1, where Kolbe completes the two mutilated names as [*Εὐδαμίδας Σωκρατίδα*].

² *Ἀρίων* may well be a member of the family, possessing Roman citizenship, to which belongs *Ἰούλιος Ἀρίων* (v. 1, 1314 A, col. i. l. 4); this man might even be the son of the person who appears here as Ephor.

³ The numbering is continued from *B.S.A.* xxvii. p. 253.

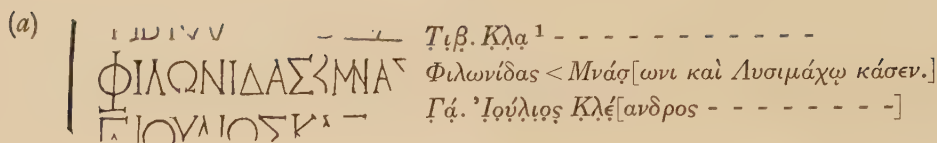
places obliterated, owing to the worn condition of the surface. (*b*), which is complete on r., seems to join (*a*) at the lower right-hand corner. (Found at west end of stage, (*a*) in 1924, (*b*) in 1925.)

ΕΦΟΡ	"Εφορ[οι - -]
ΙΟΝΥΧΟΥ	[. Πρα]τορ[ί]κου.
ΔΙΟΝΥΧΟΥ	[Ἀμάραντος (?)] Δημέ[α.]
ΝΙΚΑΝΔΡΙΔΟΥ	- - - - - Νικ[α]νδρί[δα.]
ΟΝΤΑΤΟΥ	5 [- - - - - (?) Φιλ]οστράτου.
ΟΤΙ	- - - - - οτι

Apparently from a list of Ephors of an unknown year. As we may probably restore l. 3 as [Ἀμάραντος] Δημέ[α] we get an indication of the number of letters missing on the left. He is known as γραμματοφύλαξ (*I.G.* v. 1, 40), and as νομοφύλαξ (v. 1, 57), and his son Δημέας Ἀμαράντου is νομοφύλαξ (v. 1, 65, l. 15), and apparently member of the Gerousia (v. 1, 122, l. 1). As six, or possibly seven, letters are lost from l. 2, it is tempting to restore [Σίτιμος Πρα]τορ[ί]κου, whose career is well known: he was γραμματεὺς βουλῆς in the year of Εὐκλητος (*B.S.A.* xxvi. p. 166, 1, B 4(a)), γερουσίας (year unknown), (*ibid.* p. 167, 1, C 1, l. 3), πρέσβυς γερουσίας in the year of Γ. Ἰούλιος Ἀγησίλαος (*ibid.* p. 170, 1, E 2, l. 2), and perhaps again in an unknown year (*B.S.A.* xxvii. p. 214, 1, E 28).

In l. 4 we cannot restore the name of the son of Νικανδρίδας: the name Ναυβάτας *N.*, found in v. 1, 114, l. 4, would seem to belong to too late a date, and it would be rash to postulate for certain any kinship with Πό. Αἴλιος Νικανδρίδας <, who appears in a list of Ephors of *ca.* A.D. 150, v. 1, 71 b, ll. 13 ff. In l. 5 we have no clue to the first name, and the second is not absolutely certain; and at the end of l. 6 we have perhaps the remains of [Φιλ]οστ[ί]μου].

42 (2746). Fragment of grey marble, complete on left of (*a*), with drafted margin; broken on r., above and below. H. .095; br. .30; th. .085. Probably less than half the original breadth is preserved. Letters *ca.* .025. (Found on N. side of late Roman wall, about 200 metres east of the Theatre, April, 1924.)

- (a) 
Τιβ. Κλα¹ - - - - -
Φιλωνίδας < Μνάσ[ωνι καὶ Λυσιμάχῳ κάσεν.]
Γά. 'Ιούλιος Κλέ[ανδρος - - - - -]
- (b) ΕΙΤΟΙ [^νΕυσ]ειτοι.
ΣΣΩΣΙΝΕΙΚΟΣ - - - - - ς Σωσίνεικος.
ΟΝΙΤΒΚΛΑΤΤΙΚΟ - - - - - των (?) Τιβ. Κλ. 'Αττικό[s(?)].

Perhaps each side contained lists of Ephors and Nomophylakes, for the heading *ἔνσειτοι* is usually found at the end of the latter in such circumstances. Side (a) can hardly be from a list of *νομοφύλακες*, since *Φιλωνίδας, Μνάσωνι καὶ Λυσιμάχῳ κάσεν*, is already known in such a list in the year of *Κλ. 'Αριστοτέλης* (v. I, 68), with other colleagues than those here named. In commenting on that list ² I made the mistake of restoring the name of Philonidas's father as *Φιλοκλῆς*, but the present fragment leaves no doubt that father and son bore the same name, and that *Φιλοκλῆς* <, who is *κάσεν* to the same *βοναγοί*, cannot have been brother of *Φιλωνίδας*—though possibly they were cousins. This *Φιλωνίδας* appears also as a member of the Gerousia in the year of Avidius Biadas (B.S.A. xxvi. p. 169, I, C 9 + 10, col. ii. l. 3), of which the date cannot be far distant from that of the present list.

In l. 3, *Γά. 'Ιούλιος Κλέανδρος*, if rightly restored, cannot very well be identified with the Eponymos of this name who belongs to the reign of Trajan, unless he became Ephor in extreme old age. For his tenure of the Patronomate cf. 2 (H 1) above.

Little can be said of the *ἔνσειτοι* on the reverse face. If I am right in dating the obverse to about the middle of the second century, the presence of the name *Τιβ. Κλ. 'Αττικός* is a difficulty, since the Eponymos of that name died in A.D. 135 or 136 (B.S.A. xiii. p. 202; xxvi. p. 188 f.; xxvii. p. 233). Either this face is considerably earlier than the other, or the *ἔνσειτος* of this name must be a different man. On the latter hypothesis, it is tempting to identify him with the son of the Eponymos, better known as the Sophist, Herodes Atticus.

¹ Perhaps *Τιβ. Κλ. 'Α* - - -, in view of the abbreviation for *Κλαύδιος* on (b) being *Κλ.*

² B.S.A. xv. p. 93.

43 (2807). Large stele of bluish marble, broken above and below, but complete at each side, where there is a drafted margin. H. .62; br. .55; th. .14. Letters in ll. 1-4, .035; the rest *ca.* .025. The surface is much damaged and flaked, and decipherment was far from easy.¹ (Found outside the S. terrace-wall of the Byzantine church (H. Nikon?) on the E. spur of the Acropolis, May, 1925.)

ΝΕΙΚΟΜΑΧΟΣ	[Νομοφύλακες]
ΝΕΙΚΟΜΑΧΟΥ	[one name lost]
ΚΑΤΡΑΜΜΑΤΟΥ	... ε . . .
ΝΕΙΚΟΜΑΧΟΥ	[Ν]εικόμ[α]χος (Νεικομάχου).
ΦΗΛΙΞ	Φηλιξ [Α]νδροεικού
καὶ γραμματοφύλαξ	καὶ γραμματοφύλ[α]ξ.
5 ΓΑΙΟΣ	5 Γά(ιος) Ἰούλιος Φίλ[ι]ππος
ΝΕΙΚΟΜΑΧΟΥ	νεανισκ[ά]ρχης.
ΣΠΟΝΔΟΦΟΡΟΣ	Σπονδοφόρ[ο]ς.
ΑΡΙΣΤΟ	Κλ[α. (?)] Ἀριστο[τ]έλης.
ΑΛΕΞΑΝΔΡΟΣ	Ἀλεξᾶς (Ἀλεξᾶ).
ΕΥΣΕΙΤΟΣ	10 "Ευσειτ[ο]ς.
ΝΕΙΚΟΜΑΧΟΥ	Νε . . . δρ κος.
ΙΟΥΛΙΟΣ	- - - - - ρείκος[υ(?)]
ΑΛΕΞΑΝΔΡΟΣ	 Ἀλκ[ανδ]ρίδας(?) - -

The addition of the names of *σπονδοφόροι* and *ἔνσειτοι* at the foot of this list shews that ll. 1-6 are in all probability the remains of a list of *νομοφύλακες*. Whether the list of Ephors of the year preceded it cannot be ascertained. The indications of the date will be considered below.

In l. 1 the name is not restorable. In l. 2 the name *Νεικόμαχος* (<) is certain, but the bearer is not found elsewhere; he can hardly be identified with the son of N. Ἀρμονείκου whom we find as *νομοφύλαξ* in the year of Aphthonetos (*B.S.A.* xxvi. p. 201, 2γ, and p. 204) as the dates of these two lists fall rather too close together to permit it.

¹ I owe much to Mr. R. P. Austin's help in deciphering this inscription.

L. 3. Φήλιξ is found here for the first time in a Spartan inscription.¹ His father Ἀνδρόνεικος is possibly identical with Ἀ. Ξενοκράτους, πρέσβυς ἐφόρων ἐπὶ Γ. Ἰουλίου Εὐδάμου (v. 1, 63). The title in l. 4 no doubt belongs to him, and not to the following name; and indicates that on this occasion the post of γραμματοφύλαξ was held by one of the five νομοφύλακες, and not by an additional magistrate created for the purpose. The word was particularly hard to decipher, and the last α was not recognisable on the stone or on the squeeze.

L. 5 f. Γά(ῖος) Ἰούλιος Φίλιππος, followed by his title νεανισκάρχης, appears also in v. 1, 71a, l. 7 f., as Ephor in the year of Καλλικράτης (<). Kolbe has, however, failed to connect the Roman names with Φίλιππος, and expands the abbreviation ΝΕΑΝΙΚΡΧ to Νεανίσκ[ου], as a patronymic.²

Ll. 7-9. The first of the σπονδοφόροι was presumably Κλ(αύδιος) Ἀριστοτέλης, who may have been son of the Eponymos of that name (v. 1, 68, l. 13), and the second may well have been son of Γ. Ἰούλιος Ἀλεξᾶς who was πρέσβυς νομοφυλάκων in the year of Atticus (v. 1, 62, l. 9) and Ephor in the year of Γ. Ἰούλιος Εὐδαμος (v. 1, 63).

Ll. 10-13. None of the three ἔνσειτοι can be recognised; in fact Ἀλκανδρίδας is the only name for which we can be fairly certain of the restoration. L. 11 might perhaps be read as Νε[ίκαν]δρ[ος Φήλι]κος.

We may reach an approximate date for this list on the ground that G. Julius Philippos in l. 5 was presumably νομοφύλαξ before being Ephor, and that consequently it is slightly earlier than the year of Καλλικράτης (<) (v. 1, 71 a), who must belong to the decade A.D. 140-150. It is tempting, however, to go a stage further and suggest that the second σπονδοφόρος Ἀλεξᾶς (<) was son of one of the members of the boards either of ἐφόροι or νομοφύλακες, for it seems to have been a fairly common practice to choose one or more of the σπονδοφόροι on this ground. Now Γ. Ἰούλιος Ἀλεξᾶς is Ephor in the year of Εὐδαμος (v. 1, 63) and, as his name cannot be one of the missing νομοφύλακες from the head of our list, seeing that he was πρ. νομοφυλάκων in the year of Atticus (v. 1, 62, l. 9), where his

¹ In Attic Ephebe-inscriptions of the period A.D. 150-175 the name is not uncommon; cf. I.G. iii. 1029, 1032, 1122, 1124, 1128. It is, of course, quite common as a *cognomen* (e.g. Γ. Ἀσίνιος Φήλιξ, at Tegea, I.G. v. 2, 26), and is often borne by freedmen (I.G.R. indices, *passim*).

² It was pointed out by Tillyard, *B.S.A.* xii. p. 388, note 2, that the letters ΓΑΙΟΥ in this passage are to be connected with Φίλιππος and not with the preceding word κάσεν.

colleagues are different from those listed here, it is not at all unlikely that we have in this list the *νομοφύλακες* of the year of Eudamos. His date fits admirably, for he comes a few years after Atticus, and apparently a few years before Kallikrates (v. 1, 71 a, as cited above).

44 (2768). Fragment of greyish marble, complete on left only. H. .24; br. .10; th. .06. Letters .018-.022, but *omikron* is still smaller. (Found in 1924, near E. Parodos-wall.)

ΣΩΣ	Ν[ομοφύλακες· (?)]
ΠΑΣ	Σωσι[κράτης (?)]
ΔΟΚΛ	Πασ[ι - -]
ΛΟΥ	Διοκλ[ῆς (?) - -]
ΝΙΚΙΓ	5 Δ. Ού[ολ. - -]
ΟΣ	Νικιπ[πίδας (?) - -]
	ος 'Α - - - -

Little can be made of this list. The position of the remains of the only letter surviving from l. 1 suggests that it was a heading, shorter than the lines of names that follow; and Ν[ομοφύλακες] is the most likely restoration. None of the names can be restored with certainty.

In l. 5 we seem to have traces of an abbreviation-sign above the line, so placed that it cannot permit us to restore Δου. as Δού(κιος), and consequently Δ. Ού[ολ(οσσηνός) Δαμάρης (?)], or Δ. Ού[ολ(οσσηνῶ) Δαμάρει κάσεν] may have stood here.

45 (2866). Fragment of a large block of bluish marble, complete above only. H. .27; br. .45; th. .103. Letters, in l. 1, .038; the others ca. .025. The inscribed surface is slightly concave. A space of .11 m. in height is left blank after l. 3, apparently intentionally. (Found in clearing the W. Parodos, 1926.)

ΒΙΔΥΟΙΟΙΕΠΙΦ	Βίδυοι ἐπὶ Φ - - ,
ΩΝΠ	ὦν πρ[έσβυς]
ΔΙΟΚΛΗΣΝΙΚΙΑ	Διοκλῆς Νικιάδ[α.]
	[3 lines blank]
	'Ονησιφόρος [Χρυσέρωτος (?)].

ΟΝΗΣΙΦΟΡΟΣ

We cannot identify the Eponymos, as there is a fairly large choice of names beginning with Φ, Φιλοκλείδας, Φιλοκρατίδας, Φλ. Χαρίξενος all being possible alternatives. Διοκλῆς Νικιάδ[α] is also unknown, the latter name not being hitherto met with in Spartan inscriptions. The restoration of the name of the father of Ὀνησιφόρος is also conjectural; if correct, it would date this list towards the close of the first century, as he was a member of the Gerousia in the reign of Trajan (v. 1, 20, B, l. 2), and might well have been βίδυος previously.

46 (2892). Slab of bluish marble, complete above only. H. .23; br. .18; th. .087, with back dressed smooth. Letters, in l. 1, .028, the rest *ca.* .025. On the upper edge is part of another inscription, reading in the reverse direction; letters .045-.05. (Found in the N.-E. area of the Villa south of the West retaining-wall, near No. 1, E 47, above.)

ΟΥΣ

(on upper edge) - - - -ous.

ΕΠΙΛΓΙΔΙ

[Ἐφοροι οἱ] ἐπὶ Ἀγιδ[ος - - - -]

ΚΑΛΛΙΚΡΑ

- - - - Καλλικρα[τ - - - -]

ΟΣΑΡΙΣ

- - - - -ος Ἀρισ[τ - - - -]

ΝΟΥΥΙΟΣΙ

- - - - -νον υἱὸς Π (?) - - -

- ΝΟΥ

5 [Νομοφύλακ]ες Σώστ[ρατος (?) - -]

As the first letters preserved in l. 5 must have been *ες*, it is tempting to restore [νομοφύλακ]ες here, and [ἔφοροι οἱ] in l. 1, where, on this assumption, about eight letters are lost. It seems, however, that the ἄγης who is here Eponymos can hardly be identified with the man of the same name, for whose tenure of this post we have evidence in *I.G.* v. 1, 43, l. 3 and 358, l. 3, since the former text informs us that the *πρέσβυς νομοφυλάκων* in his year was named Σωσίδαμος, and not Σώστρατος. Though the last letter in our l. 5 is incomplete, it can hardly have been *iota*, so we must suppose that there must have been two Eponymoi named Agis, the one here concerned being hitherto unknown.

47 (2861). Part of a slab of *rosso antico*, complete on left only, but perhaps no lines are lost below. H. .28; br. .23; th. .04. Letters .018-.02. (Found in clearing W. half of stage, 1926.)

ΛΥΝΑΡ
 ΠΟΛΥΑΡΧΟΣ ΑΓ
 ΝΕΙΚΙΠΠΟΣ ΝΙΚΟ
 ΚΑΛΛΙΚΡΑΤΙΔΑΣ
 ΛΙΚΡΑΤΕΟΣ
 ΣΙΚΛΕΙΔΑΣ
 ΦΙΛΑΚΩ
 Σ

- - - - -
 σύναρχ[οι].
 Πολύαρχος Ἀγ - -
 Νείκιππος Νικο[βούλου (?).]
 Καλλικρατίδας [Καλ-]
 5 λικράτεος.
 Σικλείδας - -
 γρα(μματεὺς) Φιλάκω Σ - -
 σ - - -

It is doubtful what magistracy is represented by this list, as the number of *σύναρχοι* and the presence of a secretary are not distinctive. The most likely alternatives are *ἀγορανόμοι* and *γυναικονόμοι*; for the former cf. the lists in *I.G.* v. 1, 123 ff., where Kolbe suggests that in the first century B.C. the board numbered six, but by the second century of our era the total was nine, owing to the addition to it of three *πεδιανόμοι*. For boards of *γυναικονόμοι*, cf. v. 1, 170; *B.S.A.* xxvi. p. 165, 1, B 1 (β); p. 210, 9. The number of members seems to vary between five and six. None of these persons can be traced elsewhere. The small letters with elaborate *apices* seem to indicate an earlier date than the first half of the second century, to which most of the lists found at the Theatre belong; and it perhaps dates from about the middle of the first century of our era.

48 (2808). Fragment of grey marble, broken on all sides. H. 31; br. 15; th. 11. Letters 025-03. (Found near No. 43, above.)

ΙΚΡΑΤΟ

ΑΙΤΕ:

ΕΥΠΕ

ΡΤΕΜ

ΩΩ

- - - ικράτο[vs - -]
 - - - αιτει - - -
 - - - εὔπε[ρ - - - -]
 [- - - Ἀ]ρτεμ[ισίου (?)]
 5 [- - Ἀνδ]ρην[ίκου (?)]

Apparently a list of names, of which little can be made. In l. 2 we should perhaps read [- τῶ δέινι κ]αὶ Τει[σαμενῶ κάσεν] ? In l. 3 Ὑπε[ρ -

is perhaps the same incompleted patronymic as in v. 1, 158, l. 3, where we have -- πος Ὑπερ --. In l. 4, as Ἀρτεμίσιος is among the rarest of Spartan names, we might restore Ἀγίων as the name of his son, as in *B.S.A.* xxvi. p. 163, 1, A 9. In this case the stone might be part of one of the lists of the Gerousia, of which he was five times member.¹

49 (2838). Fragment of grey marble, broken on all sides. H. .16; br. .19; th. .075. Letters .02—.026. (Found on surface, in front of late Roman wall, near S. gate of mediaeval fortress, Gen. Plan, *M* 14, 1926.)

Λ ΖΩΦΡΩΛ	• Σώφρων - -
ΠΑΛΙ	παῖδ[ία· (?)]
ΕΞΗΠΠΙΣ	[Δ]έξιππο[s - -]
ΥΚΛ	[- E]ὕκλε[ίδας (?) -]
	- - - - -

It is uncertain whether we should restore in l. 2 παῖδ[ία], as in the list of ἱεροθύται, v. 1, 141, col. ii., or perhaps παῖδ[ισκιωρός] as in v. 1, 133, l. 8. The persons are not identifiable.

50 (2884). Similar fragment (found in modern road just to E. of No. 49). H. .14; br. .20; th. .23 (broken at back). Letters .03.

Ζ Ζ Ι Ι Θ Ο	- - ζ Ζήθον.
ΕΙΚΟΚΡΑΤ	[- - N]εικοκράτ[ους].
Σ Σ Ω	- - ζ Σωκρ[άτους(?)]
Τ	- - - - -

None of these names enable us to identify their bearers. Ζήθος is found on a Spartan hero-relief now at Dimitsana (v. 1, 746), but is otherwise unknown at Sparta.

51 (2750). Fragment of a column of greyish marble, broken above, below and at back. H. .38; letters .025. (Found at west end of stage, in 1924.)

¹ Obviously not of νομοφύλακες or βιδεοί, as he was πρέσβυς of each of these boards in turn (see his *cursus*, *loc. cit.*). On the other hand, Ἀρτεμ[ισίου] is only a conjecture, and there are possible alternatives, e.g. Ἀρτεμ[ιδώρου].

ΜΙ	
Μ	<i>M[âp. Aûp. - -]</i>
ΞΕ	<i>Mâ[ρ. Aûp. - -]</i>
ΜΑΤ	<i>Ξε[vo - - -]</i>
ΜΑΡ	<i>Mâp. [Aûp. - -]</i>
ΚΛ	<i>Mâp. [Aûp. - -]</i>
ΠΑΤ	<i>Κλ. - -</i>
	<i>πατ[ρονόμοι (?)]</i>

Apparently from a list of Patronomoi, though the exact arrangement cannot be restored. The prevalence of the names *Mâρκος Αὐρήλιος* suggests that it may date from after the *Constitutio Antoniniana*.

52 (2873). Block of bluish marble, moulded in front as though for a console-block. Complete except at back. H. .22; br. .335. Letters .02, cut on upper fascia.

ΚΥΙΝΤΟΣ ΣΟΣΣΙΟΣ	<i>Κύντος Σόσσιος</i>
ΕΠΑΦΡΟΔΕΙΤΟΣ ΙΕΡΟ	<i>Ἐπαφρόδειτος ἱερο-</i>
ΟΥΗΣ ΓΕΠΙΛΑΜΠΙΔΟΣ	<i>θύτης γ' ἐπὶ Λάμπιδος</i>
ΤΟΥ	<i>τοῦ (Λάμπιδος).</i>

This is the first occurrence of the name of Q. Sossius Epaphrodeitos, whose Roman names are presumably derived from those of Q. Sos(s)ius Senecio, consul in A.D. 99 and 107 (Liebenam, *Fasti*, p. 18 f.; cf. Dessau, *I.L.S.* Nos. 1105 and 8820).¹ There seems, however, no record of his connection with Greece. For another bearer of these names see 2 (H 3) above, Q. Sossius Neikokrates, whose relationship to Epaphrodeitos is uncertain.

For *ἱεροθύται* at Sparta see v. 1, 4, l. 22 (early second century B.C.); 38, l. 5; 141, l. 1; *B.S.A.* xxvii. p. 239, 31, l. 14 (about contemporary with the present text); and cf. Tod., *S.M.C., Introd.* § 23. *Λάμπις* (*Λάμπιδος*) is found as Patronomos in the inscription last mentioned, and I suggested in commenting on that text that Lampis II. might be son of (G. Julius) Lampis, Eponymos probably between A.D. 115 and 125. This would lead us to date the present text to *ca.* A.D. 150. Epaphrodeitos, in

¹ For the spelling of the *nomen* see Groag in P.-W. s.v. Sosius (No. 11), and cf. O. Cuntz, *Jahresh.* xxv. (1929), p. 79.

commemorating the third tenure of his office, informs us that it could be held more than once, which was hitherto unknown.

53 (2858). Fragment of grey marble, complete above only. H. .12; br. .23; th. .077. Letters *ca.* .025, hard to decipher, especially in l. 2, owing to the worn surface. (Found in trial-pit to S.-E. of stage, 1926.)

ΝΙΣΙΩΝΙΓΥΝ	- - ασίων (- - ασίωνος) γυμ[νασίαρχος (?) - -]
ΣΗΧΘΗΘΑΥ	[προ]σήχθη δ αὐ - - - - -
ΙΠΑΤΡΟΝΟ	[- ἐπ]ὶ πατρὸν[όμου - - - - -]

For the name in l. 1 we have a choice of restorations, *e.g.* *Νικασίων*, *Ὀνασίων*, *Πασίων*. It is tempting to choose the second, and to suggest that the bearer is identical with *Ὀνησίων* (<) *Δαμονικίδας κάσεν, γερουσίας ἐπὶ Α. Οὐδολοσσηνοῦ Ἀριστοκράτους* (*B.S.A.* xxvi. p. 164, 1, A 3-5, col. iii. l. 7; cf. *B.S.A.* xxvii. p. 222 for other presumable members of this family).

In l. 2 I restore, with some hesitation, *[προ]σήχθη*, as the first five letters point to a verb, which can only be the aorist passive of *ἄγειν* or some compound, namely, *εἰσ-* or *προσάγειν*. As the subject must be contained in the following words, *δ αὐ-*, it seems that we have to do with an allusion to introducing some person to some place or assembly of people; and consequently *προσήχθη* is on the whole likely to be more appropriate to the context than the other compound, although the word *εἰσάγειν* is occasionally found in this sense also. It is very tempting to restore the enigmatic *δ αὐ-* as *δ Αὐ[τοκράτωρ]* and to see here a reference to Hadrian's visit to Sparta either in 125 or 128. On one of these occasions he may safely be assumed to have been formally introduced before some board of magistrates, but perhaps even more appropriate would be an allusion to an official visit to the Gymnasium, in charge of which was the Gymnasiarch, whose name appears in the first line of this text. Now it is to be observed that on the occasion of the Emperor's second visit the Gymnasiarch was named G. Julius Lysippos, as we learn from the inscription on the base of the statue erected to him on this occasion (v. 1, 486), so if my restoration is correct our present text refers to his first visit.

It remains to deal with l. 3, where the reference is clearly to the Eponymos of the year concerned. The claim originally put forward by Boeckh (*C.I.G.* 1241)¹, that the Eponymos was Sidektas, which was

¹ *I.G.* v. 1, 32.

accepted by Wolters (*Ath. Mitt.* xxviii. p. 294) and by myself (*B.S.A.* xiii. p. 201), is not approved by Kolbe,¹ though his grounds for its rejection are not to my mind convincing, since he goes out of his way to choose a less likely interpretation of the pertinent passage in the inscription concerned. I maintain accordingly that, failing fresh proof to the contrary, we are justified in restoring here the name of Sidektas; and if we do so, and insert his *praenomen* and *nomen* Π. Μεμμ(ίου), we obtain the following restoration for the inscription:—

[Ὁν] αἰσίων (<) γυμ[νασίαρχος ὅτε]
 [προ]σέχθη ὁ Αὐ[τοκράτωρ Καῖσαρ]
 [ἐπ]ὶ πατρονό[μου Π. Μεμμ. Σιδέκτα.]

This is not free from objections, especially in view of the vagueness of the verb προσέχθη without any expression to explain before whom, or to what, the Emperor was introduced.² But the proper place for such a phrase would be between the verb and its subject, where clearly no such phrase stood. When we observe that l. 1 has 23 letters and each of the others 25, and that the spacing of l. 1 is slightly more generous than that of the other two lines, the case for this restoration seems strengthened, but it is at best supported on rather insecure foundations.

54 (2889). Fragment from a large base of white (Pentelic(?)) marble, broken on all sides and at back. H. .26; br. .145; th., min., .08. Letters *ca.* .052. (Found at outer S.-E. angle of retaining-wall, at the Byzantine level, in 1927.)

	----- -- δαμμ[ο -----] -- σστ ----- [- ιπ]παρχήσ[αντα - -]
--	--

Restoration is uncertain, for we might possibly read [Λακε]δαμ[ονίων] in l. 2, but it seems preferable to suggest there some name such as

¹ In his commentary on v. 1, 32.

² The omission of the Emperor's name, if the length of the lines is correctly restored, is not unlikely.

[Εὐ]δαμ[οκλήs], with [Ἀρι]σστ[ο - -] as patronymic in l. 3. In l. 4 the remains of the first letter imply π rather than ι, which rules out [γυμνασ]ιαρχήσ[αντα]. For other participial forms at Sparta of the verb ἑππαρχεῖν, cf. *I.G.* v. 1, 32 A, l. 9 (ἑππαρχοῦντος) and 247 (ἑππαρχήσας); for the post itself, Tod, *S.M.C.*, *Introd.* § 22, and Kolbe, *I.G.* v. 1, p. 14.

4. STATUE BASES OF OFFICIALS AND ATHLETES.

55 (= 11*, 2739*). Additional fragment joining exactly the lower edge of No. 11 (*B.S.A.* xxvi. p. 212). H. ca. 40; br. 505; damaged at left-hand edge. (Found S.-E. of stage, April, 1927.)

The text accordingly reads now:—

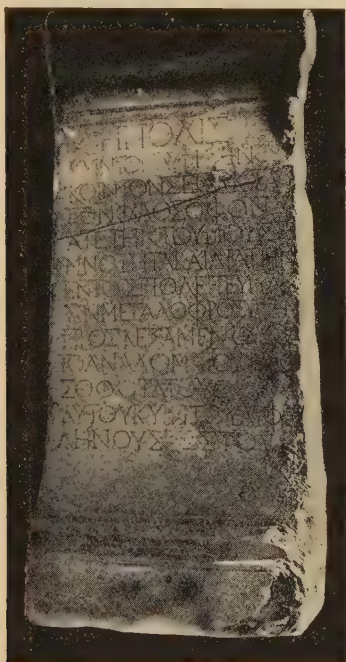
		L / \ H	
		Γ Μ Ν Α Σ Ι Α Ρ Χ Ο Ν	
		ΙΙ / Ι Γ Ο Ν Ο Μ Ο Ν Τ Η Σ	
10		= Α Λ Λ Η Σ Α Π Α Σ Η Σ Α Ρ Ε Η	
		Ι Ε Κ Α Κ Α Ι Τ Η Σ Ε Ν Τ Η Γ Υ	
		Ν Α Σ Ι Α Ρ Χ Ι Α Φ Ι Λ Ο Τ Ε Ι Ν ° //	
		Τ Η Σ Μ Ε Γ Α Λ Ο Υ //	
		Ι Ρ Ο Σ Δ Ε Ξ Α Μ Γ //	
15		Ι Α Λ Ω Μ //	
			Ἡ Πόλις
			[Πό.] Αἴλ. Ἀλκανδρίδαν
			[Δα]μοκρατίδα, ἀρχι-
			[ρέ]α τῶν Σεβαστῶν,
		5	[φι]λοκαίσαρα καὶ φιλό-
			[πα]τριν, β' περιοδοεῖ-
			[κη]ν καὶ ἄριστον Ἑλλή-
			[νω]ν, τὸν γυμνασίαρχον
			[καὶ] πατρωνόμον, τῆς
		10	[τ]ε ἄλλης ἀπάσης ἀρετῆς
			[ε]νεκα καὶ τῆς ἐν τῇ γυ-
			[μ]νασιάρχια φιλοτειμο-
			[τά]της μεγαλοψυχίας,
			προσδεξαμένη τὸ
		15	[ἀ]νάλωμα[α - - -]
			- - - - -

I erroneously read π for γ in l. 8. in the original publication, leading to the wrong insertion in that line of πατρωνόμον, which actually comes in l. 9.

In ll. 12, 13 the phrase φιλοτειμοτάτη μεγαλοψυχία seems to be one not hitherto met with in Spartan honorary inscriptions, though one would have thought that all possible combinations of commendatory fulsomeness were already represented there (cf. *s. vv.* μεγαλοπρέπεια, -ῶς, μεγαλοψυχία, -ῶς, φιλοτ(ε)μία, -ῶς in v. 1, Index ix). The Gymnasiarchy seems to have offered the widest scope for activity eliciting these compliments.

This addition tells us nothing new concerning the career of the recipient, except that he served as Gymnasiarch.

56 (2918). Large statue-base with mouldings above and below; split across, and tooled down at back. H. 1.44; br. .61; th. .46. Letters, in l. 1, .06; the rest .042, with traces of red colouring in them. (Found in late-Roman fortification-wall west of the stage, built in sideways, 1927; the inscription was hidden by other masonry and only appeared on its removal.)



Ἡ Πόλις

Κύντον Αὐφιδηνόν

Κόϊντον Σειδέκτα

τὸν φιλόσοφον, δι-

5 *ά τε τήν τοῦ βίου σε-*

μνότητα καὶ διὰ τήν

ἐν τοῖς πολιτεύμα-

σιν μεγαλοφροσύνην,

προσδεξαμένου Ϙ

10 *τὸ ἀνάλωμα τοῦ φιλο-*

σοφωτάτου θείου

αὐτοῦ Κύντον Αὐφι-

δηνοῦ Σέξστου.

Q. Aufidenus Q. Sidectae f., the recipient of this statue, is quite unknown. I cannot trace the *nomen* Aufidenus elsewhere in Greece, nor does it occur among those cited in the *Prosopographia Imperii Romani*, nor in Dessau, *I.L.S.* It is more likely to stand for Aufidienus (cf. Tac. *Ann.* i. 20) than to be a mistake for Aufilenus; the *delta* is quite clear, here and in l. 13. Sidektas is a familiar name at Sparta, but the only known bearer of it who had also Roman citizenship had the Roman names P. Memmius (v. 1, 470 and 536), and there is no reason to suspect relationship between him and the man here mentioned.

The form *Κοῖντον* in l. 3, where we should have expected *Κοῖντου* as a patronymic, is the more usual way of transcribing Quintum than *Κυῖντον* in ll. 2 and 12.¹ *Φιλόσοφος*, in l. 4, does not necessarily imply that the person so styled was a professional teacher, though here it is quite likely to have that meaning.² The only other Spartan so described appears as *ἐνσιτος* of the Gerousia, about A.D. 170 (v. 1, 116, l. 15).

Ll. 4-8. The phrasing is typical of Spartan honorary inscriptions, though it is worth noting that this is the first example of the use of *μεγαλοφροσύνη*. For *πολιτεύματα* as meaning 'official career' cf. v. 1, 535, l. 8; 549, l. 7; and for the use of the singular, v. 1, 464, l. 8; 548, l. 6.

The superlative of *φιλόσοφος*, which occurs also in v. 1, 598, ll. 2 and 4 in reference to a woman and to her father respectively, must, as here in l. 10 f., be merely a formal compliment. It remains to add that Q. Aufidenus Sextus is not identifiable elsewhere.

57 (2897). Plain rectangular statue-base, undamaged except for slight chipping at r. edge. H. .495; br. .565; th. .35. Letters, in l. 1, .03; the rest .014; space between lines .01. (Found alongside S. wall of Nymphaeum, where it supports the westernmost of the washing-basins; cf. *B.S.A.* xxviii. p. 8.)

Ἡ Πόλις

Γά. Πομπώ. Πανθάλη Διογένη Ἀριστέα ἐπὶ τε τῇ ἄλλῃ το[ῦ]
 βίου παντὸς ἀρετῇ καὶ ἐπὶ τῇ τῆς ἀγορανομίας ἀνυπερ-
 βλήτῳ μεγαλοφυχία καὶ τῶν ἐν αὐτῇ καμάτων καὶ πάσης
 5 ἐπιμελείας παρρησίᾳ,- προσδεξαμένων τὸ ἀνάλωμα
 τῶν μὲν ἐπτά ἀνδριάντων τῶν ἀξιολογωτάτων παίδων
 αὐτοῦ Πομπῶ. Πανθάλους τοῦ καὶ Ἀριστοκλέους καὶ Καλ-
 λιστονεΐκῃς τῆς καὶ Ἀρέτῃς- καὶ τῆς ἀξιολογωτάτης γυ-
 ναικὸς αὐτοῦ Μεμ. Λονγείνης τῆς Ἀριστοκλέους- τῶν
 10 δὲ τριῶν ἀνδριάντων τοῦ πάντα πρώτου Πομπ. Μεμ.
 Πρατολάου τοῦ καὶ Ἀριστοκλέους τοῦ Δαμάρους ἀρι-
 στοπολιτευτοῦ τοῦ πενθεροῦ- καὶ τῆς ἀξιολογω-
 τάτης Κλαν. Λονγείνης τῆς Ἀριστοτέλους τῆς πενθε-
 ρᾶς καὶ Πομπ. Μεμ. Δαμάρους τοῦ Ἀριστοκλέους- τῶν δὲ

¹ As also in No. 52, above. For the various ways in which Quintus was transcribed in Greek see Dieterich, *Untersuchungen zur Gesch. der Gr. Sprache* (Byz. Archiv, i.), pp. 81 ff.

² For local and domestic philosophers under the Roman Empire see A. D. Nock, *Sallustius* (Cambridge, 1926), pp. xix. ff.

- 15 δύο ἀνδριάντων Μάρ. Αὐρ. Νεικηφόρου τοῦ Φιλωνίδα
φιλοκαίσαρος καὶ φιλοπάτριδος αἰωνίου ἀγορανόμο[υ]
αἰωνίου γυμνασιάρχου καὶ Μάρ. Αὐρ. Ἀλκισθέους τοῦ
Εὐελπίστου προστάτου πόλεως.

This is an exact duplicate in contents of *I.G.* v. 1, 547, first copied by Dürrbach (*B.C.H.* ix. (1885), p. 514, No. 6) and still built in to the S. wall of the small church of H. Paraskevé, near Matalla's mill, which is close to the Eurotas, a short distance down-stream from the Orthia Sanctuary. There are presumably ten more copies still undiscovered—or perhaps destroyed. The only differences observable between these two versions are that the new one is rather more neatly engraved, and has slight differences in the abbreviations in ll. 2 and 7. The lines are a trifle shorter here also, and a single space is left at the points indicated by a dash.

58 (2924). Plain base of greyish marble, of irregular shape, the height on the left being 9 cmm. more than on the right. H. on l. .31; on r. .22; br. .84; th. .47. Letters .017—.035. (Found at deep level, in 1927, in front of the front seats, near the foot of staircase No. VII., *B.S.A.* xxvi. Pl. XIV.)

Η Π Ο Λ Ι Σ
ΤΟΝ ΔΙΑ ΠΑΝΤΩΝ ΕΥΕΡΓΕΤΗΝ ΚΑΙ ΣΩ-
ΤΗΡΑ ΤΗΣ ΛΑΚΕΔΑΙΜΟΝΟΣ ΤΟΝ ΛΑΜ(ΠΡΟΤΑΤΟΝ) ΑΝΘ(ΥΠΑΤΟΝ)
ΠΟΥΒΛΙΛ(ΙΟΝ) ὈΠΤΑΤΙΑΝΟΝ ΛΥΚΟΥΡΓΩ ΚΑΤΑ ΤΟ ΗΘΟΣ ΚΑΙ ΤΗΝ
ΠΡΑΞΙΝ ΟΜΟΙΟΥΣΑ ΑΠ' ἴΣΩΝ ΝΕΣΤΗΣΕΝ ΠΑΡΑ Τῷ ΛΥΚΟΥΡΓΩ
ΠΡΟΣΔΕΞΑΜΕΝΟΝ ΤΟ ΑΝΑΛΩΜΑ ΜΑΡ(ΚΟΥ) ΑΥΡ(ΗΛΙΟΥ) ΣΤΕΦΑΝΟΥ
ΤΟΥ ΔΙΑΣ(ΗΜΟΤΑΤΟΥ) ΑΡΧΙΕΡΕΩΣ ΤΩΝ ΑΥΓΟΥΣΤΩΝ ΤΟΥ
ΠΡΟΣΤΑΤΟΥ ΤΗΣ ΠΟΛΕΩΣ

Ἡ Πόλις

- τὸν διὰ πάντων εὐεργέτην καὶ σω-
τῆρα τῆς Λακεδαίμονος τὸν λαμ(πρότατον) ἀνθ(ύπατον)
Πουβλίλ(ιον) Ὀπτατιανόν, Λυκούργῳ κατὰ τὸ ἦθος καὶ τὴν
5 πρᾶξιν ὁμοιοῦσα ἀπ' ἴσων, ἔστησεν παρὰ τῷ Λυκούργῳ,
προσδεξαμένου τὸ ἀνάλωμα Μάρ(κου) Αὐρ(ηλίου) Στεφάνου
τοῦ διασ(ημοτάτου) ἀρχιερέως τῶν Αὐγούστων τοῦ
προστάτου τῆς πόλεως.

This inscription is of unusual interest both from an historical and a literary aspect. The recipient of the statue here recorded is unquestionably Publilius Optatianus, known also by his *signum* Porfyrius, whose compositions have come down to us.¹ Little is known of his career from external literary sources, beyond the important statement of Jerome (*Chron. Ann. Const.* xxiii.): 'Porphyrius misso ad Constantinum insigni volumine exsilio liberatur.' In his verses are many allusions to his exile, but all in such vague terms that we cannot feel certain of any episodes prior to his recall. The presentation to Constantine seems to have taken place at Nicomedia, on the occasion of the celebration of the first *vicennialia*, in A.D. 325, and not in 328 as Jerome's date (*ann.* xxiii.) would imply. This would furnish a suitable opportunity for a display of clemency by a humane Emperor, and we may conclude that Porfyrius's recall was granted in this year (or 326 (?), cf. Seeck, *Rhein. Mus.* lxiii. 275 ff.).

It is known, moreover, that after his recall he enjoyed the favour of the Emperor and held high office, for we hear of him being elected *Praefectus Urbi* in 329 and again in 333, though for only a short period in each year.² From this inscription, however, we must not conclude that he was also consul—though that would be a possible inference from his being described here as *λαμπρότατος ἀνθύπατος*, i.e. *Proconsul Achaiae*. We have no clue to the date of his proconsulate, nor of the consulate (if he held it), for his name is not found in the lists of titular consuls which have come down to us, but if he had previously held that office also, his tenure of it may have been in a year close to, if not coincident with, his tenure on one or other occasion of the *Praefectura Urbis*. Examples are common in his generation of the practice of the two posts being held in succession or even simultaneously: for instance, Ceionius Rufius Volusianus, consul in 311 and 314, *Praef. Urbi* in 310–1 and 313–15; and his son, Ceionius Rufius Albinus, consul in 335, *Praef. Urbi* 30 Dec. 335—10 March 337.³ If my suggestion is sound, Porfyrius might have been consul in 329 or 333⁴ and chosen *Proconsul Achaiae* in 330 or 334. Closer than this it seems impossible to date his activities in Greece.

¹ Cf. Schanz, in Iwan von Müller's *Handbuch*, VIII. 4, § 783 f. The most convenient editions are L. Mueller and E. Kluge (Teubner, 1877 and 1926 respectively).

² Chronographer of 354, Mommsen, *Chronica Minora* (in *Mon. Germ. Hist.*) I. p. 68.

³ Pauly-Wissowa, *Realencycl.* iii. p. 1859, Nos. 17 and 21 respectively.

⁴ It was not essential at this date for a *consularis* to have been consul first, cf. Seeck, *Gesch. des Untergangs*, ii. p. 60, and for special grants of such honours, *ibid.* p. 496 (note).

This is the only allusion to him in a Greek inscription, but it is to be noted that his name clearly occurs in a Latin text found in Rome in recent years,¹ which gives us Publilius Optatianus in a list of names of eminent persons of the period, several of whom are known to have held high office. The name of Ceionius Rufius Volusianus, mentioned above, follows that of Porfyrius. As the purport of this list is not clear, and as it sheds no light on the chronology of our new text, it need not be considered further, especially as it is discussed at some length in a recent article by E. Groag.²

We cannot tell in what way Porfyrius proved a benefactor to Sparta, and we need not believe that the title *σωτήρ* was bestowed otherwise than as a compliment, but he must have given some display of character and activity to elicit the comparison to Lycurgus. That there was a statue of Lycurgus in the fourth century at the Theatre is already known from the allusion in an epigram in honour of the Proconsul Anatolius, whose date is about A.D. 375, published two years ago (*B.S.A.* xxvii. p. 245, 35). M. Aurelius Stephanos, who defrays the cost of the statue, holds simultaneously the posts of High-priest of the Emperors and *προστάτης τῆς πόλεως*. For the latter office we have a parallel, at the time of Severus (or possibly Caracalla), when its holder, who is known from two inscriptions (v. 1, 547³ and 683), was named M. Aurelius Alkisthenes, son of Euelpistos, but this is the only other mention of the office. More important is his other title, for in it we have far the latest reference in any inscription from Sparta to the continuation of Caesar-worship there.⁴

59 (2727 + 2773 *a, b*). Three fragments, two of which join to form the r. end of a long base of white marble, engraved with large, neat letters; the block is a re-used frieze and architrave block, inverted and inscribed on the back. Dimensions: (1) h. .30; br. .52; (2 + 3) h. .39; br. .68; th. .40. Letters .04. (All found near N.-E. corner of stage, 1924-25.)

¹ *Not. Scavi*, 1917, p. 22.

² *Wiener Studien*, XLV. (1926-27), pp. 102-109. I am much indebted to Mr. A. D. Nock for a short summary of this paper and for some references bearing on the present inscription, and to Mr. Norman Baynes for further references and suggestions.

³ Cf. also No. 57, above.

⁴ For the problems of the relation of Caesar-worship to Christianity in the fourth century, see L. Brehier and P. Batiffol, *Les Survivances du culte Impérial romain* (Paris, 1920).

Ρ Ε Λ Γ Ε
 Υ Σ Ε Β Α
 Κ Α Ι Σ Α Ρ Α Κ Α Ι
 Ι Ρ Ι Ν Υ Ι Ο Ν Π Ο
 Α Ι Β Ο Υ Λ Η Σ
 Ε Ι Τ Ε Υ Μ

[Ἡ Πόλις]

[Μᾶρκον Αὐρήλι]ον Φ[ί-]

[λιππον ἀρχι]ερέα γε-

[νόμενον τ]ῷ Σεβα-

[στοῦ φιλο]καίσαρα καὶ

5 [φιλόπ]ατριν, υἱὸν πό-

[λεως κ]αὶ βουλῆς κ[αλ-]

[ὡς πεπο]λειτευμ[ένον]

[καὶ λαβόν]τα τ[ὰς τῆς ἀρ-]

[ιστοπολιτείας τιμὰς]

[κατὰ τὸν νόμον (?).]

The presence of the phrase υἱὸς πόλεως καὶ βουλῆς suggests that we restore the name of the subject of this inscription as *M. Αὐρ. Φίλιππος*, as he is the only known bearer at Sparta of this particular title.¹ Moreover, the remains of the φ in l. 2 can be recognised, intersecting the γ in l. 3. When we find further that he appears in the other text mentioned also as ἀρχιερεὺς τοῦ Σεβαστοῦ, the suggestion becomes practically a certainty.

The completion of ll. 9-11 is more speculative, but in view of the letters in l. 9 being clearly ΤΑΤ, this restoration is far from unlikely; and the award of the ἀριστοπολιτείας τιμαί would be quite appropriate to a Spartan described as καλῶς πεπολιτευμένον, of which phrase the restoration is free from doubt.

61 (2885). Fragment of a statue-base of greyish marble, complete on l. only. H. .24; br. .14; th. .10 (broken at back). Letters, l. 1 ca. .06; the rest .03. (Found near the S.-E. angle of the retaining-wall at a high level, in 1927.)

Γ
 ΜΑΡΑΥ
 ΝΙΔΑ
 ΠΑ
 λ

Ἡ [Πόλις]

Μᾶρ(κον) Αὐ[ρ(ήλιον) Νικηφόρον Φιλω-]

νίδα - [φιλοκαίσαρα καὶ φιλό-]

πατ[ριν, αἰώνιον ἀγορανόμον,]

α[ἰώνιον γυμνασίαρχον - -]

¹ *I.G.* v. 1, 551, ll. 10 ff.

The restoration assumes that the recipient was a well-known Spartan citizen, *M. Ἀνρ. Νικηφόρος Φιλωνίδα*, whose *floruit* was *ca.* 200 A.D.¹ It must be admitted that the third letter in l. 4 looks more like ι than τ, but this is explicable as due to faulty engraving. No other restoration will account equally well for the other letters surviving.

62 (2728). Portion of a large statue-base, broken on all sides. H. .43; br. of inscribed face .045—.086. Letters .024. The base is damaged in such a way that the original breadth can be exactly calculated, namely .285; this indicates that each line consisted of about 18 letters. (Found at W. end of the stage, in April, 1924.)

ΤΕΥΤ	· · · · · ἀν · · · · · ἀριστο-]
ΞΣΕΠ	[πολει]τευτ[ῆν · · · · · ·]
ΜΒΟΥ	· · · · · ρς ἐπ[ι · · · · · ·]
ΣΤΟΣ	· · · · · μβου[λ · · · · · ·]
ΔΚΑΙ	5 · · · · · στους · · · · · ·
ΛΙΣ	· · · · · δικαιο · · · · · ·
ΣΤΟ	[· · ἀ πό]λιν ἀ · · · · · ·
ΡΟΙ	· · · · · στου[ς · · · · · ·]
ΟΝΤ	[· · ἔφο]ροι · · · · · ·
ΡΓΕ	10 · · · · · οντ · · · · · ·
ΤΡ	[· · εὐε]ργέ[την (?) · · · · · ·]
	· · · · · πρρ[· · · · · ·]

Isolated words can be recognised, but there is not sufficient resemblance to familiar formulae to enable us to restore any continuous sense. The occurrence, apparently, of [ἀ πό]λιν ἀ [*Λακεδαιμονίων* (?)] in l. 7 is an indication that the arrangement of the wording is abnormal.

L. 4 may have contained [σύ]μβου[λον], or just possibly [γρα]μ. βου[λάς], in spite of the absence of a mark of abbreviation above the Μ. Further conjectures would only be unprofitable. The lettering suggests a date not before the later Antonine age.

Nos. 63–67 are statue-bases or other records of athletic victors.

¹ Cf. No. 57, above, l. 15, and other references in *I.G. v. I*, Index i.

63 (2806). Fragment forming the upper left-hand corner of a plain statue-base of greyish marble. H. .41; br. .20; th. .11. Letters .025. There is a space of .25 left vacant below l. 4. (Found outside W. end of Byzantine church (H. Nikon?) on the Acropolis, in surface soil, 1925.)

ΔΑΜΟΝΙΚ
ΑΚΤΙΑΤΑ
ΑΝΔΡΑΣΙ

‘Α Πόλ[ις]
Δαμόνικ[ον < νικάσαντα]
“Ακτια τὰ ἐ[ν Νικοπόλει]
ἄνδρας π[αγκράτιον (?).]

The victor is unidentifiable, but that his father bore the same name is almost a necessary inference, since there cannot have been room in l. 2 for more than *ον < νικάσαντα* to complete the line.¹

64 (2757). Fragment, complete above only, from a similar base; a small fragment, found separately, joins at the lower right-hand corner. H. .40; br. .23; th. .15. Letters .05, with bright red colouring in them. (Found built into late-Roman wall above W. Parodos, with No. 60, above.)

ΑΠC
ΙΗΛΙΔ/
ΟΥΝΙΚΑΣ
ΑΠΙΑΑΝΔΡΑ

‘Α Πό[λις]
[Πρατο]μηλίδας[ν - -]
• • • • ον νικάσ[αντα - -]
[‘Ολύ]μπια ἄνδρα[s - - -]

For the name *Πρατομηλίδας* cf. *B.S.A.* xxvi. p. 168, 1, C 7 (*ad fin.*) and p. 171, 1, E 3, l. 6; and *The Sanctuary of Artemis Orthia*, p. 362, No. 150. These perhaps all refer to the same person, who may, moreover, be the victor here commemorated. In this case his victory must have been gained soon after A.D. 50, for his sons held magistracies in the reign of Trajan.

65 (2038 + 2065 + 2787 a). Three fragments of bluish marble which join to form the lower portion of a stele .505 wide: the maximum height preserved is *ca.* .32; maximum thickness .13. Letters .02—025, with traces of red paint in them. (The largest portion (a) and the small piece

¹ For another Spartan victor at the Aktian games cf. v. 1, 661A. The present victor might possibly be identical with *Δαμόνικος* (<) who is a member of the Gerousia (?) in v. 1, 112, l. 5 (Hadrianic era), or, if not, might well belong to an earlier generation in the same family.

containing 23-27 letters each from l. 2 onwards, but it is to be noted that he anticipated the correct text in the following particulars: (1) in seeing that the victor's name must have been in the nominative, as indicated by ἄριστος Ἑλλήνων in l. 5, which the editor of the *Corpus* needlessly altered to the accusative; (2) in recognising that the victories recorded in the preceding lines must have been exclusively in the four great festivals of Greece; (3) in restoring in l. 2 Ὀλύμπια ἐν [Πείσῃ], and not Ὀλύμπια, Εὐ[ρύκλεια], *vel sim.*; (4) in seeing that mention of victories in the Nemeia and Isthmia must have preceded the allusion to those at Olympia and Delphi; (5) the restoration of [ὁπλ]είτην for [ἀριστοπολ]είτην in l. 4, and above all the correct explanation of ἄριστος Ἑλλήνων, in the light of an inscription from Miletus (*Milet*, I. 9, No. 369), namely, as the title awarded to the victor in the armed race 'from the Trophy,' over a distance of fifteen stades, celebrated at the Eleutheria at Plataea.^{1*}

The person whose victories are celebrated here is identified by Robert with P. Aelius Alkandridas, son of the dedicator of the statue. We know from other Spartan inscriptions that he was twice *περιοδονίκης*,² and as two victories at the Pythian games are here recorded, and as there seems to be space to insert β' in reference to each of the other three great festivals at which he won races, there is a very strong presumption that this identification is correct. But possibly at one or more of them he was victor more than twice, so the figure suggested for the other three is only conjectural. Few, if any, other Spartans can have combined the distinction of being twice *περιοδονίκης* and ἄριστος Ἑλλήνων, and nobody is more likely to have received a statue at the expense of P. Aelius Damokratidas than his own son.³

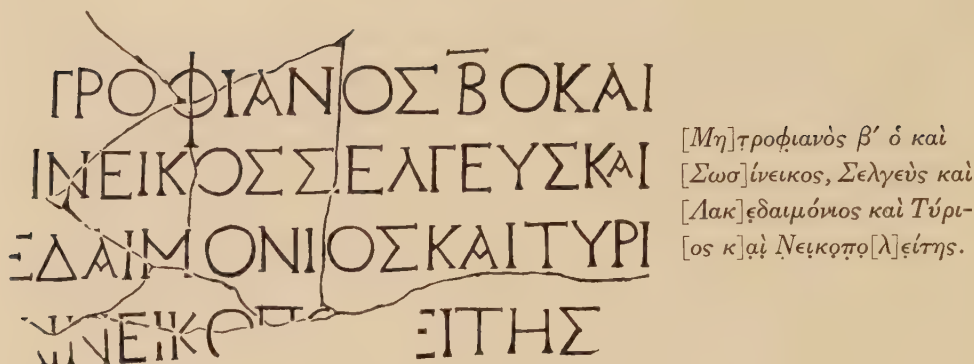
The text finishes with l. 9, so there is no possibility that the father's titles followed his name, as Robert had suggested.

66 (2894 + 2895). Slab of white marble put together from about a dozen fragments, but still lacking a narrow strip on the left and portions of the last line. H. (min.) .58; br. (original) *ca.* .71; th., on r., .095; on l., .06. Letters .037. (Found at deep level outside S.-W. corner of the Nymphaeum, 1927.)

¹ *Rev. Ét. Anc. l.c.* pp. 14 ff.; the references to Philostratus and other ancient authorities for this contest are there fully cited.

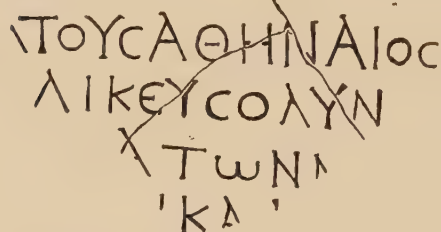
² *I.G.* v. 1, 556A; *B.S.A.* xxvi. p. 212, No. 11 (= No. 55, above).

³ Robert also correctly anticipated the name of the dedicator, in place of Kolbe's suggestion [Ἀριστ]οκρατίδα.



The first name seems correctly restored, but is only explicable as an incorrect form of [Μη]τροφιανός, which is known at Smyrna, *C.I.G.* 3151, l. 10.¹ No doubt a victorious athlete from Selge in Pisidia.

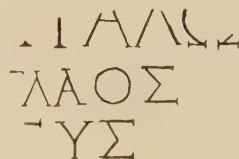
67 (2733 + 2852). Three adjoining fragments from a thin slab of grey marble, of which parts of the top and right-hand edges are preserved. H. .18; br. ca. .36; th. .026. Letters .018—.023.



----- ἄτους Ἀθηναῖος
[- ---- Λαο]δικεὺς Ὀλύν-
[πιονίκης ---- -]ατων μ.
----- ικαμ --

In view of his citizenship of several cities, of which Sparta presumably was one, the man here commemorated must in all probability have been a distinguished athlete, but we have no hope of identifying him.²

68 (2836). Fragment of a large base of grey marble, complete on r. only. H. .24; br. .325; th. ca. .15. Letters, in l. 1, ca. .06; the rest, ca. .048. (Found to E. of the stage, 1926.)



---- παλῶ
[- (?) Μεν]έλαος
[- - -]εύς.

¹ I can find no parallel for this usage, though of course β and π and π and φ are often exchanged both in Imperial-age and earlier inscriptions and papyri.

² Ὀλυν[πιονίκης] in l. 2 f. seems more likely than Ὀλύν[θιος].

The letter before the *alpha* in l. 1 was not *N*, which forbids us to restore [*ᾶ*] *πάλω* [*μα*], but I have no satisfactory alternative as *-παλω* seems to defy restoration.¹ The word in l. 3 was presumably an ethnic, and we may accordingly recognise this inscription as having probably referred to an athlete.

5. DEDICATIONS, AND MISCELLANEOUS FRAGMENTS.

69 (2888). Fragment from the top of a stele of fine-grained grey marble, inscribed on three sides. H. .235; br. of side *a*, .102; of side *b*, which is broken on the left, .097; of side *c*, which is broken on the right, .106. The letters are arranged *boustrophedon*, between incised parallel lines which run vertically on *a*, but horizontally on *b* and *c*, and their height ranges between .012 and .022, those on *a* being distinctly larger than the others. (Found on the Acropolis, in the clay filling above the south end of the early Sanctuary, in 1927.)²

It is much to be regretted that more is not preserved, for it is obvious that both in date and contents this is an inscription of unusual interest. The forms of the letters and the *boustrophedon* arrangement point to the sixth century as the undoubted date, and enough is preserved on *a* to shew that it is a dedication to Athena in metrical form, presumably a hymn.

In spite of the differences in the lettering I see no fatal objection to the view that the inscriptions on the three faces preserved are contemporary and form part of one document. On *b* the letters are a shade smaller and more cramped than on *c*, but otherwise they exhibit no striking contrasts except that in the latter *o* has no central dot. Both *a* and *b* are clearly metrical, and appear to be in the same metre; and *c*, even if not recognisably in the same metre exhibits nothing to warrant a conclusion to the contrary. The varieties in the shapes and sizes of the letters in *a*, especially *A* and *Λ*, can be matched in *b*, and the larger letters of *a* may well be due to it containing the opening lines of the document, including the invocation.

The original dimensions of the stele cannot be recovered, but very

¹ *Πάλω* in reference to a class of gladiators based on proficiency is surely out of the question here. For the term see Robert, *Rev. Arch.* xxx. (1929, ii.) pp. 40 ff.

² I am indebted for some helpful comments on this inscription to Freiherr F. Hiller von Gaertringen, who incorporates in them some textual comments by Professor Wilamowitz and by Dr. G. Klaffenbach to whom he kindly submitted a copy of the facsimile. Mr. Edgar Lobel has also given me the benefit of his advice on the text.

little is lost from above, where a dressed surface is partly preserved, and the slight damage to side *a* does not prevent us from recognising that the inscription must begin with [II]αλὰς Ἀθαναία --. Almost certain is the restoration θύ[γατερ Διός], which indicates that at any rate these nine letters are lost, but we have no safe clue to the number lost between Διός and εἰε in l. 2. In l. 3, -γτα (or -γτα) *Φιδῆν* suggests a neuter plural epithet followed by (F)ιδεῖν, but I cannot fill the gap between l. 2 and these letters.



a. [II]αλὰς Ἀθαναία, θύ[γατερ Διός --

-----] εἰε πολὰ μὲν ὄν .

..... γτα Φιδῆν -----

b. --- ρπλ . | ιοακο | --- [h]έκοντι κ|αὶ σύνχα|ιρε(?) --- || ---

-]κράνο[s] | αλανε --- | --- αν) κ|ές χο[ρόν --- | ---]χο||ρο ---

c. . . εβ --- | --- ριηι . . | . αβας α --- | --- νον . . || καταρ --- | ---

το τοῦτ|ο κάπι --- | --- ρθοσ | . ιηξ --- || --- ας . . |

If we could be certain of the metre, we might secure a clue to the original size of the stele, and consequently to the length of the poem, but

our data are too vague and scanty to help us. Our choice, in view of the opening words, seems limited to hexameters, elegiacs or dactylic tetrameters, and there is no real evidence for or against any one of these three alternatives, though we may admit that nothing is preserved on the stone, which seems more adapted to the scansion of a pentameter than to either of the other metres suggested. Even if the bracket-like signs in *b*, ll. 3 and 7 mark the end of a line, as seems likely,¹ the word [h]έκοντι before the former might equally well end a tetrameter or a hexameter, and the latter sign yields no evidence at all, for it has only one syllable preserved before it, and the dactyl (as restored) which follows is equally applicable to the start of a line with four, five or six feet. In view of this uncertainty, it is not worth speculating as to the original width of the broader faces *b* and *c*, according as the sign in l. 3 of *b* might have marked the end of the first or second line if the poem was in tetrameters or hexameters, or as to the number of lines to supply between it and the similar sign in l. 7. I would merely observe that, if [h]έκοντι is the end of the first hexameter, the line must have been divided up into three lines on the stone, containing each only about thirteen letters at most, for few hexameter-lines are likely to consist of more than about forty letters. This would imply a rather narrow stele, scarcely more than .17 m. across, on the evidence of the space occupied by the surviving letters.² It is even less likely to mark the end of the first tetrameter, if we accept that alternative for the metre; so I suspect that the original width exceeded .17 m.

The task of attempting to complete more of the poem from these scanty fragments must be left to more sanguine scholars, to whose judgment I submit the following simple restorations: *b*, ll. 1, 2, [h]όπλ[ο]ι οἱ ἀκο[κέ];³ ll. 3, 4, [h]έκοντι κ[αὶ] σύνχα[ιρε(?)]; ll. 5, 6, κράνο[s] ἄλ(λ)ὰ νε --, or possibly ἄλ(λ)' ἀνέ[θεκε (?)]; ll. 8, 9, -- αν,) κέσ χο[ρόν --]⁴; compare, for another crasis, the almost certain κᾶπι in *c*, l. 7. In *c*, ll. 6, 7, το τουτο may represent the end of an aorist indicative (3rd p. sing.), followed by τοῦτο, or perhaps τουτο = τωυτό = τὸ αὐτό.

The reversed form of Λ in *b*, l. 5, and the apparent blunder in the

¹ Cf. *I.G.* v. 1, 720, 828; *B.S.A.* xxvii. p. 249, No. 37.

² L. 3 contains eight, and l. 4 seven signs, in *ca.* .097; allowing for 15 signs in .195, thirteen should require *ca.* .195 $\times \frac{1}{2}$ or .169 m.

³ Cf. *δοῦρος ἀκωκή*, *Iliad*, x. 373. But a genitive in -οιο ought not to appear in a Doric dialect.

⁴ Hiller suggests ' = κήσχο[ν(?)] from καὶ ἔσχο[ν(?)].'

engraving of *c*, l. 6, where a superfluous stroke appears between the *upsilon* and the last *tau*, are not strange in a document of the date to which this must belong. Slight differences in the shapes and sizes of individual letters are equally in keeping with these slips, and confirm the impression which the letter-forms give us as a whole, namely, that this must be one of the earliest Spartan texts which have survived, with the exception of the inscribed votive offerings from the Orthia Sanctuary. It is impossible to assign an exact date to such lettering, but it is almost certainly to be put earlier than 500, and might go back to twenty or even thirty years earlier.

There is nothing in the contents to warrant attribution to any known author, but we must not overlook the possibility that a metrical dedication to Athena at a date prior to 500 B.C. might well be the work of a poet of note. We may think, among possible authors, of the names of either Alcman or Gitiadas. The former wrote invocations to various deities worshipped at Sparta, and may well have composed more than one hymn to Athena;¹ and we know that among the various metres which he employed were hexameters and tetrameters. And from Pausanias² we get the story that Gitiadas, architect of the Brazen House, composed and dedicated a hymn in honour of the goddess. If either of these conjectures proved to be accurate, we should have to admit that the copy here preserved could not be as early as the date when either of these poets lived and wrote, but this in itself is not a fatal objection. More serious is the difficulty that if Pausanias saw for himself a copy of the hymn of Gitiadas, this cannot be the one he saw, for it was buried deep in the clay filling beneath the upper seats of the theatre and this material was put there in or soon after the reign of Augustus.³ If we might assume that he relied either on tradition or on some earlier record of the existence of this hymn by Gitiadas, the suggested attribution might still be valid, but in any case, whether we claim Alcman or Gitiadas as its possible author, the ascription can never be anything but conjectural on the present evidence.

70 (2920). Right-hand portion of a small rectangular altar or base, broken on left only. H. .21; br. .255; th. .20. Letters .027. (Found in 1927, in the Byzantine level, S.-E. of the stage.)

¹ Cf. Diehl, *Anthol. Lyr.* ii. p. 20, Nos. 25-28. For the dialect of Alcman see C. D. Buck, *Greek Dialects* (2nd Edn., 1928), p. 299 f.

² iii. 17, 2, ἐποίησε δὲ καὶ ᾠσματα Δώρια ὁ Γ. ἄλλα τε καὶ ὕμνον ἐς τὴν θεόν.

³ *B.S.A.* xxvi. pp. 250 ff.; xxvii. p. 176f.

ΓΗΣΠΑΣΙ
 ΙΟΣ ΑΓΟΡΑ
 ΣΑΣ ΕΠΙΕΥ
 ΟΥΣ ΔΙΟΣΚ
 ΟΙΣ

[Εὐκρά]της Πασι-

[κράτ]τος ἀγορα-

[νομή]σας ἐπὶ Εὐ-

[ρυκλέ]ους Διοσκ-

5 [οὐ]ροῖς.

As it is clear that only four letters are lost on the left from l. 3, the names to be restored in ll. 1, 2 and 4 can scarcely lack more than five letters each, at most. *Εὐκράτης* is known in Laconia (*I.G.* v. 1, 209, l. 13 and 1112, l. 2), and *Πασικράτης*, which is practically certain, is common there. For the name of the Eponymos, the choice among known names is limited to *Εὐρυκλέους*, for whose tenure of the post see *I.G.* v. 1, 32 B, l. 24, 34, l. 4, and cf. *B.S.A.* xxvi. p. 187, note 3 and p. 18 above, 2 (M). *Εὐέτης* (*I.G.* v. 1, 269) is hardly possible, as the genitive is there *Εὐέτεος*, and *Εὐ[έτ]ους* would be too short for the gap.

For other inscriptions pertaining to Agoranomoi see v. 1, 124-132, which are official lists of these magistrates, and occasional entries in *cursus honorum*, e.g. *B.S.A.* xxvii. p. 228, 1, F 3, l. 5. For other inscribed dedications to the Dioscuri see v. 1, 231, 232, and cf. *B.S.A.* xxvii. p. 247 f., No. 36. It is strange that they are not more numerous at Sparta.

71 (2863). Small rectangular altar with a moulding above; a piece is missing from the upper left-hand corner. H. .15; br. .175; th. .155. Letters *ca.* .02, unevenly cut. (Found in 1926, in the western half of the stage region.)

ΘΕΝΑΣ
 ΣΗΣΥΠΕ
 ΥΠΟΡΙΑΝΤΗ
 ΘΥΓΑΤΕΡΑΔΙ
 ΙΥΥΙΣΤΩ
 ΕΥΧΗΝ

[Σώσ(?)]θena Σω-

[ζο]ύσης ὑπέρ-

[ρ] Εὐπορίαν τῇν

θυγατέρα Δι-

5 ἰ Ύψίστω

εὐχῇν.

For dedications to Zeus Hypsistos see my comment on No. 73, below.

The restorations of the first two names seem probable, although neither is known among feminine names at Sparta.¹ There is no doubt

¹ The name *Σώζονσα* is found in many places, e.g. Attica, *I.G.* iii. 3370; Boeotia, *I.G.* vii. 483. For the fairly common name *Εὐπορία* cf. *I.G.* iii. 2002, 2685, 3162, 3163; *I.G.* vii. 1013, 1014, 2236, 2237, 2668.

that the name in l. 2 must be a woman's, and [Σώσ]θena seems the simplest choice in l. 1.¹ For examples of ὑπέρ with the accusative see I.G. v. 1, Index VIII., and an exact parallel from Epidaurus, ὑπὲρ τὰν ἰδίαν γυναῖκα, I.G. iv.² (*Ed. Minor*), 380, l. 6, where it may well be due, as here, to an illiterate votary.

72 (2903). Small fragment from the right-hand side of a relief, on which is preserved a right hand holding a thunderbolt. The inscription is cut on the plain margin, with the letters reading vertically downwards. H. .16; br. .07; th. .07. Letters ca. .015, the *omega* smaller than the rest. (Found in 1927 on the Acropolis, close to the remains of the Byzantine Church (H. Nikon?).)

[- - Δὺ] Ὑψίστω εὐ[χήν.]

73 (2830). Small fragment of a tile of white marble, broken all round. H. .09; br. .08; th. .031. Letters .024, in relief, enclosed in a plain frame. (Found in 1926, in the excavations of the early Sanctuary on the Acropolis.)

KT

(probably) [Διὸς Ὑψί]στ[ου.]

The discovery of this tile-fragment strengthens the case for locating the sanctuary of Zeus Hypsistos on the Acropolis, in the vicinity of that of Athena Chalkioikos (cf. *B.S.A.* xxvi. p. 224), and makes it practically certain that Pausanias² is wrong in giving the epithet of Zeus at this shrine as Hypatos. For other dedications, all, be it observed, of a modest type, from this sanctuary, see v. 1, 240, and *B.S.A.*, *loc. cit.*, Nos. 16-18. For the distribution of this cult in the Greek world see A. B. Cook, *Zeus*, vol. ii. pt. 2, pp. 876 ff.; I.G. v. 1, 240 seems to have escaped his notice.

74 (2742). Small elliptical base of coarse marble. H. .27; max. diam. .33. Letters ca. .038. (Found in 1924, at a high level above the front of the stage.)

Ζανὶ Ἐλευ-
θερίοι Ἀν-
τωνεῖνοι
Σωτῆρι.

¹ I have not traced this name elsewhere, but there seems no reason to doubt the possibility of its existence.

² iii. 17, 6; cf. viii. 14, 7.

For similar dedications at Sparta, of which about forty are now known, see *I.G.* v. 1, 407 ff., and *B.S.A.* xxvi. p. 239, No. 30.

75 (2862). Small fragment, broken on all sides, though perhaps the lower edge is preserved at one point. Letters .022-.026, roughly cut. (Found in 1926 in the West Parodos.)

ΙΟΡ
ΝΕΙΝΚ
ΣΩΤ

Perhaps [*Ἀντοκρά-*
τορ][*ς* '*Ἀντω-*
νείν][*υ*]
Σωτ[*ῆρος*.]

Poor though the lettering is, it seems impossible to read l. 1 as having formed part of the word *Ἐλευθερίοι*, and apparently we must restore the text as given above. If so, it is the first known example of a dedication to Antoninus Pius at Sparta in this form.

76 (2886). Fragment from the lower part of a stele of white marble, broken above and below. H. .14; br. .212; th. .055, with back rough. Letters .028. (Found in 1927, in a trial pit to S.-E. of the stage.)

[*Ἀντοκράτορι*]
[*Ἀδριανῶ Καίσα-*
ρι Σωτῆρι.]

For other small votive altars to Hadrian at Sparta cf. v. 1, 381-404.

77 (2909). Fragment of a stele of grey marble, broken on all sides. H. .13; br. .11; th. .15, with back rough. Letters .013-.017. (Found in 1927 on the Acropolis, in the wall of a late Roman house to E. of the Chalkioikos.)

ΣΙΝΙΟΥ
'ΤΙΩΝΟ
ΑΠΟΛΙΞ
ΛΙΠΟΛ .
Ο

[*- - - Λακεδαιμ*][*οῦ*][*οῦ*][*- - -*]
[*- - - - Εὐρ*][*υτίωνος*][*- -*]
[*- - - - - ἃ πόλις*][*- -*]
[*- - - - - τ*][*ἃ*][*ι πόλις*][*[εἰ - -]*]
5 [*- - - - - ρ . . τ*][*- - -*]

No restoration seems possible; the first letter preserved in l. 4 is perhaps Λ and not Α, which warns us not to regard ll. 3 and 4 as necessarily the

preamble to a letter from one city to another, as they might at first sight suggest.

The name *Εὐρυτίων* is not known hitherto at Sparta.¹ The style of the letters is rather like that in No. 85 below, but I do not believe that this can be from that stele, as the lines are more widely spaced, and the marble does not seem identical.

78 (2745). Small fragment of *rosso antico*, broken on all sides. H. .075; br. .05; th. .017. Letters *ca.* .01, but the round letters are distinctly smaller. (A surface find, brought in by one of our workmen in 1924.)

TO,	-----σ-----
NAP	-----ντομ---
ΞΑΡ	-----ναρ---
ΕΘ	---ξξ ἀρχ[χῆς -]
ΕΘ	5 [- - δ]μοεθν---
	---νς-----

Nothing coherent can be made of this fragment, which by its style of writing can hardly be later than the second century B.C. In l. 4 we may have an allusion to maintaining *τὴν ἐξ ἀρχῆς φιλίαν*, *vel sim.*, and in l. 5 some form of the epithet *ὁμοεθνῆς*, which is found occasionally in Herodotus, Aristotle and Polybius, but seems to be unknown hitherto in inscriptions.

79 (2832). Fragment from a large thin slab of greyish marble, complete on l. only. H. .29; br. .24; th. .023. Letters .019-.023, of a late form but neatly cut. (Found in 1926, not far below the modern surface near the west end of the stage.)

From the contents as far as intelligible this seems to belong to an imperial or proconsular rescript, but no continuous sense can be recovered. Professor A. S. Hunt kindly informs me that no similar document is recognisable among papyri, nor, in Greek, in the *Digest*; nor can it be identified in the *Codex Theodosianus*. The lettering indicates that the date can hardly be put before the Constantinian era.

More ambitious attempts at restoration may be left to others more

¹ It is common in mythology (*vide* Roscher, *s.v.*), and otherwise seems almost (if not entirely) confined to Boeotian Orchomenos, cf. *I.G.* i.² 70 and 103; vii. 3175, 3180. In each case it is found alternating with *Ποταμόδωρος*, no doubt in the same family, so conceivably our fragment relates to a member of the same clan, if he is not a Spartan.

familiar with the official phraseology of such documents, but it is worth suggesting that in l. 3 we have an allusion to οἱ πρῶτοι τοῦ ἔθνους ('the leading men of the province')¹; that l. 5 must refer to some previous official enactment, the formal term ἐπέταξαν suggesting the restoration [ἄρχον]τες; that in l. 8, ποιῆσαι χρείας may well mean 'perform the

ΒΟΥΛΕΥΣΑ
ΟΙ ΠΡΩΤΟΙ ΤΟΥ
ΘΡΩΠΟΙΣ ΦΡΟΝ
ΤΕΣ ΕΠΕΤΑΞΑΝ
ΜΕΜΕΙΓΜΕΝΗ ΣΤΗ
ΔΕΝΤΑΡΟΥ ΔΕ ΤΩΝ ΑΛ
ΡΟΝΟΤΙ ΔΕΙ ΠΟΙΗΣΑΙ ΧΡΕΙ
ΝΥΝ ΚΑΙ ΤΑ ΜΕΘΗΜΑΣ
ΤΕΙΘΟΜΕΝΟΥΣ ΚΑΙ ΦΥ
ΙΣΤΕΡΑΡΙΣΤΩΝ ΗΓ
ΤΩΝ ΒΟΥΛΕΥΤΗΡΩΝ

βουλευσα --
οἱ πρῶτοι τοῦ ἔ[θνους(?)] -- - - - - ἀν-]
θρώποις φρον [- - - - - ἄρχον-]
5 τες ἐπέταξαν · - - - - -
μεμειγμένης τῇ[s - - - - - οὐ-]
δέν γὰρ οὐδὲ τῶν ἀλ · [- - - (?) πρότε -]
ρον ὅτι δεῖ ποιῆσαι χρεί[ας - - - τὰ]
νῦν καὶ τ(ὰ) μεθ' ἡμᾶς - - - - -
10 πειθομένους καὶ φυ[λάσσοντας - - - -]
ᾧσπερ ἀρίστων ἡγ[ουμένων(?) - - - -]
[ω]σιν βουλευτήρια - - - - -

duties pertaining to a certain post';² and that in l. 10 the object of πειθομένους καὶ φυλάσσοντας must be some word implying a law or an order of some sort. Whether βουλευτήρια are to be encouraged or the reverse is not clear, nor can we tell if they mean official or unofficial assemblies.

80 (2880). Fragment from the foot of a thin slab of greyish marble, complete below only. H. .18; br. .13; th. .025. Letters ca. .03-.036. (Found outside the S.-E. corner of the stage, in 1926.)

ΛΑΕΣ ΕΙΣ ΤΟΝ
ΛΕΓΙΣΤΕΡΩΣ ΔΙΕ

[- - - - p]raes. et corr. pr - - -

[- - - le]gatique eius dic - - -

This is of interest as being one of the extremely few Latin documents

¹ For ἔθνος = province see Preisigke, *Wörterbuch*, s.v. § 3.

² I am indebted to Professor Hunt for the parallel πᾶσαν χρεῖαν τοῦ εἰρημένου στάβλου ποιεῖν, *Pap. Oxy.* 138, l. 28 f. (A.D. 610-11).

from Sparta.¹ Little can be made of it, and it cannot be dated closely, though the lettering suggests that it may belong to the late third century, or even the fourth. It is tempting to restore in l. 1 [p]raes(es) et corr(ector) pr[ovinciae Achaiae - -], and in l. 2 some part of the verb *dicere*.² As it is possible that the stone was engraved with more than one column of text, we need not regard these words as necessarily part of the closing formula of the document. As it is in Latin, it is perhaps from an Imperial letter or rescript, rather than one emanating from the Governor of the province.

81 (2907). Fragment from the lower portion of a stele of Laconian marble, broken on all sides; the last line of the text is, however, preserved. H. .175; average br. .14; th. .06. Letters .009-.014, well-cut but uneven in height, and more or less aligned above, in a style indicating the fourth century B.C. (Found in 1927, at a high level above the lower seats of the *cavea*.)

ΙΙΥΘΥ	----- ων Βο - -
ΖΑΡΕΥΣΓΛ	----- ς "Αρευσ Γε[ρ - -]
ΥΡΓΟΣΜΝΑΗΙ	----- οργος Μναη[ππο(?) -]
'ΟΣΓΡΟΥΚΡΙΝΗ	----- τος Πολυκρίνης - -
ΡΟΚΛΕΙΔΑΣΕΠΙ	5 [- - 'Ανδ]ροκλείδας 'Επικ - - -
ΜΩΝΑΡΙΞΕΤΟΤ	- - - μων 'Αριστοτέ[λ - - -]
ΛΙΔΑΣΗΑΓΗΗΙΣ	- - - μίδας Ηαγηηισστ[ρατο - -]
'ΟΣΞΩΝΑΝΔΡ	- - - Πρόσσων 'Ανδρ[ο - - - -]
	(vacat)

It is impossible to determine either the nature of this list, or how many names it originally contained. Actually no name is preserved which is certainly in the genitive, so it is possible, though on the whole unlikely,

¹ Except for a quite unimportant fragment of two letters only, the only other Latin inscription from our excavations consists of the numerous fragments of an inscription of monumental type from the Acropolis, which is referred to in *B.S.A.* xxviii. p. 46.

² If my suggestion for l. 1 is right, these would presumably be two different persons, since the Governor of the province would not be likely to style himself also *corrector*, their functions being normally distinct. The posts are, however, found combined by (M.) Claudius Demetrius, *Inscr. von Olympia*, 941 (cf. *Prosopogr. Imp. Rom.* I. No. 681). For *praeses* = Governor, in a general sense, cf. Lewis and Short, *s.v.*, and Mommsen's note in *C.I.L.* iii. 2, Index, p. 1130; for the abbreviation (of which no example is given in Dessau, *I.L.S.*) cf. *C.I.L.* iii. 223, 449. No example seems to exist of *praeses* being used to describe the Governor of Achaia at any date.

For *corrector*, and the various meanings of this title, see De Ruggiero, *Diz. Epigr.*, *s.v.*; for a *corrector prov. Achaiae*, under Diocletian, *C.I.L.* iii. 6103. For *ἐπανορθωτής* (= *corrector*) see the list in Ruggiero, *loc. cit.*; for an example from Sparta, *I.G.* v. 1, 541.

that it contains a list of names all in the nominative. It is, however, more natural to expect each name to have been followed by its patronymic.

Many of these names are familiar from literary or epigraphical sources in the fifth or early fourth century, and only two, *Πολυκρίνης* and *Πρόσσω*, are not found in Poralla's *Prosopographie der Lakedaimonier*.¹ Of the incomplete names we may restore with tolerable certainty *Μναή[ππο]* in l. 3 (*op. cit.*, No. 538) and *[Ἀνδ]ροκλείδας* in l. 5 (*op. cit.*, No. 91); and among the doubtful names perhaps *Βο[ιώτιος]* or *Βο[ῦλις]* in l. 1 (*op. cit.*, Nos. 175, 176); *Γε[ράδας]*, *Γε[ράνδας]* or *Γε[ράνωρ]* (*op. cit.*, Nos. 183–185) in l. 2; perhaps *[Λύκ]οργος* in l. 3; *Ἐπικ[λῆς]*, *Ἐπικ[ύδης]* or *Ἐπικ[υδίδας]* (*op. cit.*, Nos. 269–274) in l. 5; *[Ἐρ]μῶν* (*op. cit.*, No. 280) or *[Θέρ]μῶν* (*op. cit.*, No. 366) in l. 6. For the names in lines 7 and 8 we have a larger choice, for the former such names as *[Εὔδα]μίδας* or *[Πολυδα]μίδας* (*op. cit.*, Nos. 294–5 and 626 respectively), and for the latter *Ἀνδρ[οκλείδας]* again, or *Ἀνδρ[ομέδης]* (*op. cit.*, Nos. 92–3) being available, among others.

I have not found the names *Πολυκρίνης* and *Πρόσσω* recorded elsewhere; there is nothing unusual about the formation of the first, but the second looks unusual, and is presumably a '*nomen hypocoristicum*.'

If we could be sure that each name in the nominative was followed by its patronymic, it would be tempting to see in l. 7 a son of the Ephor Agesistratos, who held office in 427–6 B.C., and complete the name as *[Εὔδα]μίδας*; the bearer might then be identical with the Ephor of this name mentioned in the manumission-record from Taenarum, v. 1, 1232, and possibly also with the *Εὔδαμίδας* who led a force against Olynthus (*Xen. Hell.* v. 2, 24, etc. = Poralla, No. 295). Further speculations as to the individuals named here would be even more hazardous, but we need scarcely doubt that some at least are likely to be identical with persons known from literary or epigraphical sources, or both, and that consequently this list records the names of holders of some official position; whether they were members of the Gerousia, or signatories to some treaty or other public document, or members of some religious association, cannot, of course, be decided.

82 (2726). Fragment of an unfluted column of grey marble. H. .32; diam. ca. .36. Letters .03–.037. (Found above the Orchestra, in April 1924.)

¹ Breslau, 1913. Thus for *ἡγεμιστρατος* in l. 7, cf. *Ἀγησίστρατος*, *op. cit.* No. 17; for *Ἀριστοτέλης*, in l. 6, Nos. 136, 137.

ΑΥΡΗΛ	Αὐρηλ[ι-]
ΑΚΤΕΙ	αὐς Τει-
ΜΟΙΣ	μοῦκρα-
	[τείας.]

The same person, in all probability, is found also in *I.G.* v. 1, 606, l. 2, as the wife of one Ἀσκληπιάδης, and with the title of θοιναρμόστρια. This text and the problems connected with the interpretation of the title have been discussed by M. N. Tod in *J.H.S.* xxxii. pp. 100 ff.

83 (2820). Fragment of a herm-shaft of grey marble, broken above and below. H. *ca.* .15; br. .18; th. .17. Letters .012-.031, typical of the Hellenistic period.

ΤΩΙΥΠΟ	Τῶι ὑπὸ
ΒΟΜΟ	βωμῶ[ι]

I have found no satisfactory interpretation of this fragment.

83 (2908). Gable-topped stele with acroteria, broken below. H. .18; br. .255; th. .077. Letters *ca.* .028, roughly cut. (Found in the 'Villa' in front of the West retaining-wall, in 1927.)

ΝΑΡΓΩΧ	Ναργῶ χ-
ΑΙΡΕΙΝ	αίρειν.

I have not found the name *Ναργῶ* elsewhere,¹ nor is there any parallel at Sparta for a funerary inscription with *χαίρειν* instead of *χαῖρε* (or *χαίρετε*).

A few other fragmentary tomb-stones from the Theatre, none of which bears any name of interest, and all dating from Imperial times, are not worth including in this publication.

A. M. WOODWARD.

¹ Is it perhaps related to names beginning *Ναρδ*—?

EXCAVATIONS AT SPARTA, 1924-1928.

PART II.

FOUR HELLENISTIC DECREES.

By A. M. WOODWARD and L. ROBERT.

THE number of decrees recovered from Ancient Sparta is regrettably small, and of them by no means all contain resolutions of the Spartan state.¹ One complete text, and apparently six incomplete texts in the Laconian *Corpus* (*I.G.* v. 1, 12, 13, 14,² 23, 28, 29³ and 30), and three, and perhaps four, of the fragments published in the *Annual* from the recent excavations (*B.S.A.* xxvi. pp. 231 ff., Nos. 22, 23, 24 and 28) represent copies of resolutions passed by other states and erected at Sparta, in recognition of her citizens who had won honour and privileges at their hands. It is to this class of inscription that the four texts here published all belong, and they have the further importance that substantial portions of each can be read, or, in the case of No. 87, restored.

The first (No. 84) is a decree of Arcadian Orchomenos, conferring proxeny on a Spartan; the second is a decree of Eretria in favour of Spartan dikasts; the third is probably a decree of Tralles, but is too incomplete to furnish either the full record of the services rendered by the recipient or the honours bestowed on him; and the last is in honour of Spartan dikasts, passed by the city of Demetrias in Thessaly.

The publication of these four documents has been signed jointly by the authors in the following circumstances: the copies and restorations of 84, 85 and 86, due to A. M. W., were fairly well advanced before the stones

¹ There are only 30 items in the *Corpus* under the heading *Decreta Epistulae*, and the only ones which can definitely be identified as decrees of the Spartan state seem to be Nos. 4, 5, 6, 7, 11, 15(?), and 18-20, which seem part of one long and complicated enactment.

² In v. 1, 14, l. 7 the restoration [τοὺς σὸν - -]ξ[ί]ππῳ ἐξαπέσταλκεν will not stand. We must read and complete ll. 6-7 as follows: [ἐπαινέσαι μὲν τὸν δῆ]μον τὸν Λακεδαιμονίῳ[ν ἀρετῆς ἔνεκα, κ.τ.λ., καὶ] ἐπὶ τῷ ἐξαπεσταλκέν[αι δικαστὰς - -].

³ No. 29 is complete.

were seen by L. R. on his visit to Sparta in May, 1928. The latter, however, has made important contributions to the decipherment of some of the most obscure passages in these three texts, especially in No. 84, and has supplied many of the essential restorations and parallels. The identification of No. 86 as a decree of Tralles is also due to him; and all the commentary on, as well as the reconstruction of the text of, No. 87 is his work alone, A. M. W. having merely recognised this fragment as presumably a 'dikastic' decree at the time of forwarding a copy to his collaborator. The final version of the texts of 84, 85, and 86, and the commentary on them, incorporating L. R.'s suggestions almost invariably, is written by him, and he has translated from the French L. R.'s publication of No. 87.

84 (2841). Upper part of gable-topped stele of grey marble, from which a large piece is lost on the right and an uncertain number of lines are missing below. H. .38; br. of inscribed face .565; th. .125. Letters .009-.011; interval between lines *ca.* .004. The surface is much worn and the moulding below the pediment and the face of the pediment itself have been roughly tooled down. (Found in April, 1926, near the outer angle of the east retaining-wall.)

This decree is of no small interest, as it is much longer and more detailed than any of the existing proxeny-decrees of the Arcadian city of Orchomenos.¹ There can be no question that it belongs to this city and not to the Boeotian Orchomenos, for the decrees of the latter exhibit a quite different formula (*e.g.*, *I.G.* vii. 21 and 3166), to say nothing of dialectical differences.

It is regrettable that owing to the stone lacking a considerable portion on the right, and being incomplete below, the full contents cannot be recovered; and in lines 9 and 10 the surface is so worn that nothing intelligible can be deciphered in the former line, and in the latter nothing is certain before $\xi\pi\omega\varsigma$, which occupies about the 18th to 21st letters of the line. Nevertheless the gist is clear, and we see that it is a decree passed by Orchomenos, voting proxeny and its accompanying privileges to Κλεόξενος Νικόλα Λακεδαιμόνιος, and ordaining that the award of a crown to him, of which no mention is actually made in the decree as preserved, be proclaimed at the Nemean games and also, apparently at Megalopolis, at the Soteria(?). The enactment that a copy be communicated to Sparta, with a request for its engraving and erection there, must have been contained in the portion of the text missing from below.

Ll. 1-3. It is strange that there is no word such as $\epsilon\delta\omicron\zeta\epsilon$ to introduce the resolution, and its omission can hardly be ascribed to careless engraving. The

¹ For these see A. Plassart and G. Blum, *B.C.H.* xxxviii. pp. 449 ff., who publish eleven texts of this type inscribed on bronze plaques, found in their excavations on the site in 1913 (*cf. op. cit.* pp. 71 ff.). None of them can be dated after the end of the third century B.C., whereas our new decree cannot be earlier than the second century B.C.



- [Πόθο]δον ποιησαμένων τῶν τε ἀρχόντων καὶ συνέδρων π[οτὶ]
 [τὸν] δᾶμον ὅπως δ[οθῶ]σι τιμαὶ Κλεοξένωι Νικόλα κ /
 [αὐτὸ]ν πρόξενον [κ]αὶ εὐεργέταν τᾶς πόλιος ἀμῶν· εἴμ[εν δὲ]
 [αὐτῶι καὶ ἐπινομίᾳ] [κ]αὶ ἐπιζυλίαν καὶ αὐτῶι καὶ ἐκγόν[οις καὶ]
 5 πολέμου καὶ εἰράνας εἰς πάντα τὸν χρόνον καὶ τᾶλ[λα τίμια]
 [δ]σα καὶ [τ]οῖς ἄλλοις προξένοις καὶ εὐεργέταις [τᾶς πόλιος]
 [ἀμ]ῶν ὑπάρχει· τὰν δὲ προξενίαν ταύταν ἀ[ναγραφάτω δ]
 [γρ]αμμᾶτεὺς τῶν συνέ[δρ]ων παρὰ τὸ τοῦ Δ[ιὸς (?)] ἱερὸν
 ----- δ . . . ντας με -----
 10 ----- τῆς ὅπως ἀνακαρ[χθῆ] καὶ ἐν τῶι γυμνι-]
 [κ]ῶι ἀγῶ[νι τ]ῶν Νεμείων κ[αὶ] ἐ[ν] Μεγάλᾳ[ι πόλει τοῖς Σωτηρίοις]
 [δ]τι Ὑστεφανοῖ ἁ πόλις τῶν Ἐρχομενί[ων Κλεόξενον Νικόλα Λα-]
 [κ]εδαιμόνιον στεφάνωι χρυσῶι κα[ὶ] εἰκόني χαλκῇ ἀρετῆς ἐνε-]
 [κ]εν καὶ εὐνοίας ἅς ἔχων διατελ[εῖ εἰς αὐτάν]· καλεσάτωσαν]
 15 [δὲ] αὐτὸν οἱ ἄρχοντες οἱ ἀντιτυγ[χάνοντες εἰς]
 ὅταν παραγίνηται [εἰς τὰν πόλιν]
 [- ----- γρ]αψάτωτας (?) -----

incomplete word at the end of l. 2 which begins with κα- or κλ- followed by not more than five letters at most, can hardly be an alternative for the formula of resolution, and must be left unrestored. It is, however, possible that, in view of the mutilated form of the opening sentence, we must regard a line as lost

from above, which might have been inscribed on the lower moulding below the pediment, now cut away, in some such terms as Ἐρχομενίων ἔδοξε (ταῖ βουλῶν καὶ?) τῶν δάμων.

For πόθοδον ποιεῖσθαι in an Arcadian decree the only parallel is in *I.G.* v. 2, 263, where an individual petitions the magistrates for recognition of his services, but similar phrases are not rare elsewhere.¹ We find ἄρχοντες καὶ σύνεδροι at Mantinea, in v. 2, 266, l. 41 f., and in several other Arcadian cities the members of the Council are styled σύνεδροι.²

The recipient of the honours here conferred is not otherwise known, and Νικόλας does not seem hitherto recorded at Sparta. The same name, also in this form of the genitive, is found at Megara (*I.G.* vii. 41).

Ll. 4-7. It is interesting to find among the privileges granted by Orchomenos those of ἐπινομία and ἐπιζυλία, which are only natural in view of its proximity to grazing-grounds and forests. The former is, of course, common among privileges of πρόξενοι³ but the latter seems, apart from Orchomenos itself (*B.C.H.* xxxviii. p. 463 f., No. 7, l. 5 f.), otherwise to be known only at Thisoa, a small Arcadian city north-west of Megalopolis (v. 2, 510, l. 3).⁴

L. 8. The restoration of the end of the line must remain uncertain, but enough is preserved to leave no doubt that the engraving of the decree is to be undertaken by the γραμματεὺς τῶν συνέδρων, whom we find mentioned in another text of Orchomenos (v. 2, 345), where he is in charge of formalities connected with the registration of manumissions.⁵ The decree is to be set up παρὰ τὸ τοῦ / - -, of which the probable restoration is παρὰ τὸ τοῦ / - - ἱερὸν - -, and, as there is clearly visible an oblique stroke before the edge of the fracture, Α or Δ must have stood here. Seeing that a cult of Zeus is recorded at Orchomenos in v. 2, 343, l. 42, etc., as the deity by whose name oaths are to be first taken, it is quite likely that Δ[ιὸς] is the correct restoration here.⁶ Among the few known instances of the provision that a decree be erected beside a sanctuary in the words παρὰ τὸ - - ἱερὸν, cf. *I.G.* ix. 2, 1111, l. 29 f. - - ἐν τῇ ἀγορᾷ παρὰ τὸ ἱερὸν τῆς Ἀρτέμιδος τῆς Σωτείρας (Spalauthra); *Inscr. von Magn.* 39, l. 34 f. (also in the Agora beside the sanctuary of Artemis, at Same); and perhaps *I.G.* iv. 2, παρὰ τὸ Ἀπολλώνιον (Aegina).

For the omission of any mention of a stele we have numerous parallels,

¹ *E.g.*, *I.G.* iv. 749, 751 (753 in *addenda*), 756, at Troizen; v. 1, 4 and 5, at Sparta. All these are likewise petitions by individuals.

² Cf. *I.G.* v. 2, Index IV. 2; and Swoboda in *Klio*, xii. p. 47 f., for their presence also in other cities of the Achaean League.

³ Cf. Thiel's discussion of ἐπινομία, *Klio*, xx. pp. 54 ff.; add to his list of examples Ἀρχ. Ἐφ., 1924, pp. 119 ff. A, l. 3 (Lokris). And see also É. Bourguet, *Fouilles de Delphes*, III. 1, p. 267.

⁴ Cf. *ξυλεία*, Polyb. xxi. 39, 12; and the permission νέμειν καὶ ὑλάζεσθαι in *I.G.* ii², 1035, ll. 38 and 59.

⁵ For his duties in cities of the Peloponnese cf. Swoboda, *op. cit.* p. 48 f.

⁶ The sanctuary of Artemis Mesopolitis, where some, if not all, of the proxeny-decrees found in 1913 were originally set up (*B.C.H.* xxxviii. pp. 74 ff. and 471), cannot be referred to in the present passage.

e.g. Michel, *Rec.* 382, ll. 23 ff. ἀναγράφαι τὴν προξενίαν - - εἰς τὸ ἱερὸν τοῦ Ἀπόλλωνος (Minoa in Amorgos); *ibid.* 383 C, l. 1, ἀναγράφαι τὸ ψήφισμα εἰς τὸ ἱερὸν τοῦ Διονύσου (from the same place); *O.G.I.* 773, l. 13 (Ios); *B.M. Inscr.* CCCXLIX. l. 7 f. (Ephesus). We need not suppose that in every instance this means that the text was to be engraved on the temple-walls.¹

L. 9. Nothing can be deciphered in this line except the letters Δ ΥΙΝΤΑΣΜ: towards the right-hand edge; it is not even certain that this conceals a participle in the accusative plural, seeing that the previous instruction is contained in the form of the imperative singular (ἀναγραψάτω ὁ γραμματεὺς τῶν συνέδρων).²

L. 10. Nothing is certain before ἔπως, though traces appear of letters which might be ωσσι τη . . It seems impossible to read them as [ὁ ἀγωνοθέ]τη[ς], and there is barely room for οἱ [ἄρχον]τ(ε)[ς], but they may well conceal the title of an official who is to arrange for the proclamation of which the terms follow.

L. 11. References seem very rare to the proclamation of crowns at the Nemean festival, but a good example is *I.G.* vii. 18, ll. 21 ff., which bids the proclamation take place at the Πύθια, Ἰσθμια, Νέμεια and Ἀσλαπιεία.³ The remainder of the line shews Μεγάλα separated from Νεμείων by five letters, which must be restored as κ[αί] ἐ[ν], as the κ and the ε seem tolerably clear on the squeeze, though not recognisable on the stone.⁴ This leads us to restore κ[αί] ἐ[ν] Μεγάλ[α] πόλει, after which must come the name of some festival held there, at which the proclamation was also to be made. In the light of v. 2, 432, ll. 16 (restored) and 39, we may confidently complete the line τοῖς Σωτηρίοις.

Ll. 14-16. After the mention of the proclamation the text returns to the list of privileges, and clearly the Archons are to invite Kleoxenos, whenever he visits their city, to partake of hospitality. The restoration εἰς τὸ πρυτανεῖον ἐπὶ ξένια seems slightly too long to have stood here, unless the letters were somewhat cramped; but in any case some similar phrase is more likely than the much longer alternative εἰς προεδρίαν ἐμ πᾶσι τοῖς ἀγῶσι. There are so few decrees of proxeny preserved from Arcadian cities that the list of possible privileges is

¹ For the whole subject of the recording of ancient documents see Wilhelm, *Beiträge*, pp. 229 ff.; and in special reference to their posting on walls, pp. 264 ff.

² We would tentatively suggest as a possible restoration, after Δ[ιὸς ἱερὸν], [ἐπιμ]ε[λεῖσθαι δὲ τοὺς] ἄ[ρχον]τας με[τὰ] (names of officials) - ὅπως ἀνακαρψ[χθῇ, κ.τ.λ.], but the reading in l. 9 makes this very doubtful.

³ Cf. the Athenian decree *I.G.* vii. 2411, ll. 4-5 (proclamation at the Ἰσθμια, Πύθια and Ὀλύμπια); and the apocryphal decree of Byzantium cited by Wilhelm, *Rhein. Mus.* lxxvii. (1928), p. 177 (at the Ἰσθμια, Νέμεια and Ὀλύμπια).

⁴ Νεμείων [τῶν] μεγάλ[ων] is out of the question here, as the last letter was Α and not Ω, and the space is too wide for only three letters. For a full discussion of the time and place of holding the Nemean games, of which the celebration was transferred from Nemea to Argos at some date between 323 and 237 (235?) B.C., and for the distinction between the 'Great' and the 'Winter' Nemea, see Boethius, *Der Argivische Kalender* (Uppsala, 1922), pp. 1-48.

not a long one, and allusions to *ξένια* are very rare (v. 2, *Index* IV. 4).¹ For the phrase *ὅταν παραγίνηται* we may compare *ὅταν* [παρ]επιδημῶσι (as restored by L. R. in Keil-Premmerstein, *Reise in Lydien*, I. p. 85, No. 183, l. 4), and *G.D.I.* 5101, ll. 36 ff.: καὶ ἐπεὶ κά τις [αὐτῶν πα]ραγένηται ἐς τὰν ἀμὰν πόλιν ἤμεν [αὐτῶι καὶ] σίτησιν ἐν πρυταν[εῖ](ω)ι μετὰ τῶν κόσ[μω]ν (Malla in Crete).

In l. 17 [γρ]άψαντας is far from certain, but might, if correctly read, belong to an expression recording the resolution to transmit a copy of the decree for publication at Sparta, since the discovery there of this text is a proof that such a clause was contained in it.

We cannot arrive at an exact date for this document in the light of its language or its contents. The speech is the Arcadian κοινή, such as we might expect in the last two centuries B.C., and contrasts strikingly with the strong Arcadian dialect used in the proxeny-decrees from the site, which all belong to a date earlier than 200 B.C. The use of the name Ἐρχομενός for the city is of no chronological importance, for both it and Ὀρχομενός are found in inscriptions from the fourth century onwards.²

It is noteworthy that the ἄρχοντες καὶ σύμβεδοι whom we find in l. 1 are not mentioned in any of the third-century proxeny-decrees from the site, where an interesting variety of officials is alluded to, though the ἄρχοντες alone appear once (*op. cit.* p. 461, No. 5, l. 5); it is suggested by the editors that they are in this instance to be identified with the board of θεαροί, who appear frequently in these texts. The difference in the constitution thus implied confirms the belief that the present inscription must be of later date than the other proxeny-decrees, and we may accordingly place it in the first half of the second century B.C. Earlier than this we do not find σύμβεδοι in Greek cities (Boeotia, Peloponnese); and later than this it could hardly be put, in view of the lettering.

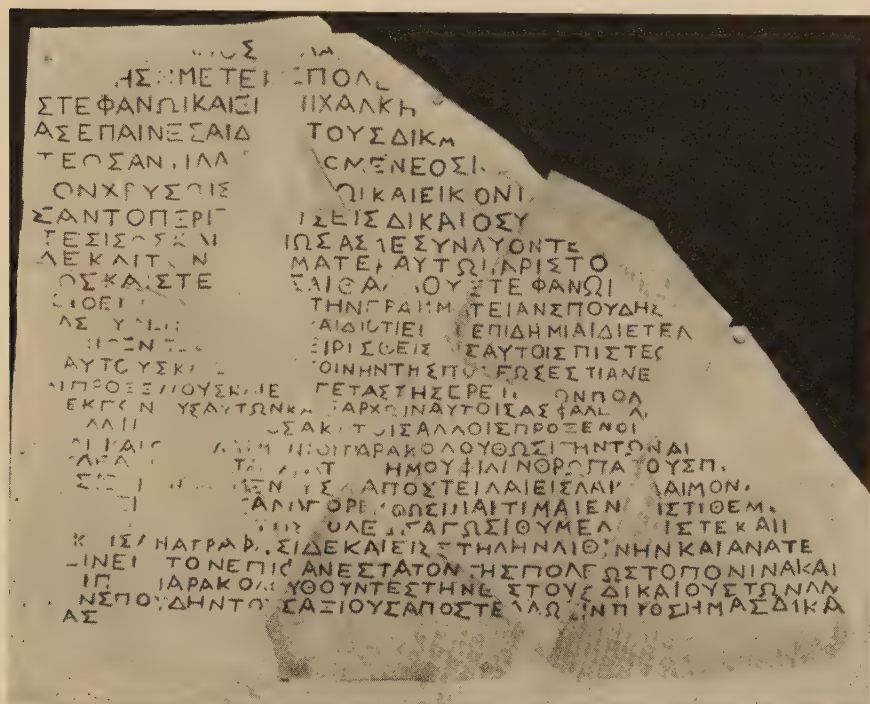
85 (2810 + 2860). Eight fragments of Laconian marble, which join together to form most of the lower portion of a large stele .67 wide and *ca.* .16 thick; present height .55, but an uncertain number of lines are lost from above. There are the remains of a square tenon projecting below, for securing the stele into a base.

The letters vary in height and spacing: in ll. 1-10 they are .011-015 high, and the lines contain 39-44 letters each; in ll. 11-20 they are .009-011 high, and are much more crowded, each line containing *ca.* 51-54 letters, though some have less than 50 and others 56; in ll. 21-26 the letters are still small, but more widely spaced, each line containing *ca.* 45 letters. The lower fragment on the left (*b*) is much worn, and in places illegible, but the reading of the other pieces presents no serious difficulty. (Fragment (*e*) was found in 1925, outside

¹ Of the three instances given, the only one in a decree of an Arcadian city is recorded in *Inscr. von Magn.* 38, l. 56.

² For these alternative forms see Plassart's note, *B.C.H.* xxxix. p. 74 (4); A. Meillet, *Mém. Soc. Linguist.*, xx. p. 128; for the language of the proxeny-decrees found in 1913 *B.C.H.* xxxviii. pp. 474 ff.

the south wall of the Byzantine church (H. Nikon?) on the E. spur of the Acropolis,¹ the others built into a late Roman house-wall, a few metres east of the Chalkioikos Sanctuary, in 1926.)²



[----- δεδόχθαι τοῖς συν-]

[έδροις καὶ τῷ δήμῳ ἐπαινέσαι τὸν δῆμον τὸν Λακε-]

[δαιμονίων ἐφ' ἣν ἔχει εὐνοίαι πρὸς Ἑρετριεῖς καὶ]

[ἐπὶ τῷ ἐξ] ἀπρ[ο]σ[τε]λ[α] [δικαστὰς ἀξιούς ἑαυτοῦ τε]

[καὶ τ]ῆς ἡμετέρ[α]ς πόλε[ως] καὶ στεφανῶσαι χρυσῶι]

στεφάνῳ καὶ εἰ[κό]νι χαλκῇ [ἀρετῆς ἕνεκεν καὶ εὐνοί-]

ας, ἐπαινέσαι δ[ὲ] καὶ] τοὺς δικα[στὰς] ----- ca. 18 -----]

5 τεος Ἀντίλ[α]ν Ἀριστ[ο]ρμένεος καὶ στεφανῶσαι αὐτῶν ἕκασ-

[τ]ον χρυσῶι σ[τεφάν]ωι καὶ εἰκόνι χαλκῇ ἐφ' ἣν ἐποιή-]

σαντο περὶ τ[ῆς] κρ[ίσε]ως δικαιοσύ[ν]ηι, αἱ μὲν κρίνον-

τες ἰσῶς καὶ [δικα]ίως, αἱ δὲ συνλύντε[ς] τῶν (δικῶν), ἐπαινέσαι]

δὲ καὶ τὸν [γραμ]ματέα αὐτῶν Ἀριστο ----- ca. 10 -----]

10 γος καὶ στε[φάν]ωσιν θαλλοῦ στεφάνῳ [ἐφ' ἣν ἐποιή (?) -]

[σ]ατο ἐπιμ[ε]λείαι κατὰ] τὴν γραμματείαν, σπουδῆς [καὶ φιλοτι-]

¹ B.S.A. xxvi. p. 118; this piece is published *ibid.*, p. 235 f., No. 28.

² B.S.A. xxviii. p. 46 f.

- [μί]ας [ο]ὔδ' ἐν [ἐνλείπων], καὶ διότι ἐν τῇ[ι] ἐπιδημία διετέ[εσαν] ἄξιοι (?)
 ντες [τῆς ἐγγ]χειρισθείσης αὐτοῖς πίστεω[ς, καλέσαι δὲ]
 [καὶ] αὐτὸν καὶ ἐ[πὶ τὴν] κοινὴν τῆς πόλεως ἐστίαν ἐ[πὶ ξένια, εἶναι δὲ]
 15 [κ]αὶ προξένους καὶ ε[ὐερ]γέτας τῆς Ἐρετρ[ιέ]ων πόλ[εως] καὶ αὐτοῦς
 [καὶ] ἐκγόν[ο]υς αὐτῶν καὶ [ὕ]παρχεῖν αὐτοῖς ἀσφάλ[ε]ιν [καὶ ἀσυλίαν καὶ]
 [τὰ ἄλ]λα φ[ι]λάνθρωπα ὅσα κα[ὶ] τοῖς ἄλλοις προξένοι[ς καὶ εὐεργέταις]
 [ἵνα] δὲ καὶ [Λακε]δαίμ[ον]ιοι παρακολουθῶσι τὴν τῶν ἀγ[δρων] κα-
 [λο]χάλα[θίαν καὶ] τὰ [π]α[ρ]ὰ τ[οῦ] δ[ήμου] φιλάνθρωπα, τοὺς πρ[ο]βούλους
 20 (?) [πρ]εσβ[ε]υ[τ]ῆ[ν] [ἐλο]μέν[ο]υς ἀποστείλαι εἰς Λακ[ε]δαίμονα [ὅστις (?)]
 [- - ca. 10 - - ὅπω]ς ἀγαγορευθῶσιν αἱ τιμαὶ ἐν [το]ῖς τιθεμέ[νοις]
 [παρ' αὐτοῖς ὑπὲρ] τῆς [π]όλεως ἀγῶσι θυμελ[ικο]ῖς τε καὶ γ[υμ]-
 [νι]κ[ο]ῖς, ἀναγραφῶσι δὲ καὶ εἰς στήλην λιθίνην καὶ ἀνατε[θ]-
 [ῶ]σιν εἰ[ς] τὸν ἐπιφανέστατον τῆς πόλεως τόπον, ἵνα καὶ
 25 [οἱ] λο[ιπ]ο[ὶ] παρακολουθοῦντες τὴν ε[ἰ]ς τοὺς δικαίους τῶν ἀγ-
 [δρῶ]ν σπουδὴν τοῖς ἀξίοις ἀποστέλλωσιν πρὸς ἡμᾶς δικα-
 [στ]άς.

This is from a decree passed by Eretria (cf. l. 15) in favour of two δικασταί and a γραμματεὺς, sent by Sparta to settle disputes in the former city, and thus belongs to a very well-known group of documents. By a fortunate coincidence we possess most of another decree of Eretria of the same nature, found at Miletus (*Milet*, i. 3, *Delphinion*, No. 154), which enables us to restore most of the incomplete passages in our new text. There are, however, several differences which we must note in passing, one at least of which seems due merely to careless engraving of the present decree. To facilitate comparison, we append a copy of the main portion of the Miletus document, underlining the passages which occur, more or less verbatim, in the other.

1. 7 δεδόχθαι τοῖς συνέδροις | καὶ τῷ δήμῳ· ἐπαινέσαι τὸν δῆμον τὸν Μιλησίῳ ἐφ' ἧ |
 10 ἔχει εὐνοίαι πρὸς Ἐρετριεῖς καὶ ἐπὶ τῷ ἐξαποστείλαι || τοὺς δικαστάς ἀξίους ἑαυτοῦ
 τε καὶ τῆς ἡμετέρας | πόλεως καὶ στεφανῶσαι χρυσῷ στεφάνῳ καὶ εἰκόνη | χαλκῇ
 ἀρετῆς ἔνεκεν καὶ εὐνοίας, ἧς ἔχων διατελεῖ | πρὸς Ἐρετριεῖς· ἐπαινέσαι δὲ καὶ τοὺς
 15 δικαστάς Μενίσ | κον Μενίσκου, Ἀπολλόδωρον Ἀπολλωνίδου - - - || - - - Μιλησίους
 καὶ στεφανῶσαι αὐτῶν ἕκασ | τον χρυσῷ στεφάνῳ, ἐφ' ἧ ἐποιήσαντο περὶ τὰς
 κρίσεις | δικαιοσύνη, ἧς μὲν κρίνοντες τῶν δικῶν ἴσως καὶ δι | καίως, ἧς δὲ συλλύοντες
 συμφερόντως τοῖς τὰ πράγμα | τα ἔχουσιν, καὶ διότι ἐν τῇ ἐπιδημίᾳ καὶ ἀναστρεφῆ
 20 διετέ | λεσαν ἄξιοι μὲν ὑπάρχοντες τοῦ ἐξαποστείλαντος δὴ | μου, ἄξιοι δὲ τῆς
 ἐγχειρισθείσης αὐτοῖς πίστεως· καλέσαι | δὲ αὐτοὺς καὶ ἐπὶ θυσίαν καὶ ξένια ἐπὶ τὴν
 κοινὴν ἐστίν· εἴ | ναι δὲ αὐτοὺς καὶ προξένους τῆς πόλεως τ[ῆς] Ἐρε[τριέ]ων | καὶ
 25 αὐτοὺς καὶ ἐκγόνους καὶ εἶναι αὐτοῖς ἀσφάλ[ε]ιν καὶ α | συλίαν· ἵνα δὲ καὶ Μιλησίῳ
 παρακολουθήσωσιν τὴν τε τῶν ἀν | δρῶν καλοκάγαθίαν καὶ τὰ παρ[ὰ] τοῦ δήμου¹

¹ The editor writes παρ' Ἐρετριέων, which is shewn to be, in all probability, wrong by παρὰ τοῦ δήμου in l. 19 of our new decree.

φι]λάνθρωπα, τοὺς | προβούλους, ἐπειδ[ὲν ὁ δῆμος κυρώσῃ τὸδε τὸ ψή]φισμα, συνθεῖ - |
 ναι αὐτοῖς σφραγισ[αμένους ¹ τῇ δημοσίαι σφραγῖ]δι καὶ προνο | ηθῆναι, ὥπως μετ[ᾶ
 πάσης ἀσφαλείας ἀνακομισθῶσιν εἰς] τὴν ἰδίαν[ν], κ.τ.λ.

L. 5. For the name and patronymic of the second judge we prefer to read Ἀντίλα[ν Ἀριστ]ομένεος, for the sixth letter seems certainly to have been *alpha*; Ἀντίλα[ον Κλε]ομένεος would occupy slightly less space, but seems less likely, since the name Ἀντίλαος is not found in this form at Sparta. Moreover, the former name (in the form Ἀνυίλας, which must be a mistake by engraver or copyist) is found as son of Aristomenes in a Spartan list (*I.G.* v. 1, 210, l. 33) dating from the first century B.C., where the bearer may well be a descendant of the judge here mentioned.

Ll. 7, 8. There seems no room for the insertion in either line of τῶν δικῶν, as in *M.* l. 17, unless the letters were unusually crowded. As the central line of the stone runs between the letters ΣΥ in the word συνλύοντες, with 22 letters (four of which are *iota*) to the left of it, we may expect about 20–22 to the right of the centre; and of these σνλύοντες ἐπαινέσαι require 18 (with two *iotas*), so we have only room for a word of about four letters between these two words, if the line were full to the end. An object exists in ἀς, but this cannot refer to κρίσεις in the first half of the sentence, since κρίσεις συλλύειν seems an impossible expression. It is unsatisfactory to have to suggest that the words τῶν δικῶν were omitted by a mistake of the engraver, but this seems more likely than that he could have compressed eight letters into the space for four at most. The truth perhaps is that he wrote τῶν only, omitting δικῶν by accident, as we suggest in the transcript.

Ll. 9, 10. The name of the Secretary, Ἀριστο - - - νος (about ten letters are lost), is not restorable. In *M.* this official is not mentioned. We may note that he receives merely θαλλοῦ στέφανος, whereas each judge gets a golden crown and a brazen statue. No exactly similar distinction seems to occur in decrees in honour of δικασταί, but we may note several examples of the Secretary's award being—as might be expected—of less importance than that of the judges. For instance, an εἰκὼν χαλκῇ to the judge, and an εἰκὼν γραπτῇ to the Secretary, in addition to a golden crown to each, in decrees of Adramyttion (*I.G.* xii. 5, 722, ll. 54 ff.) and of Peltai (Michel, *Rec.* 542, ll. 38 ff.). Other examples of the award of statues to judges are to be found in *Inscr. von Magn.* 101, ll. 42 ff., where the three judges and the Secretary each receive an εἰκὼν χαλκῇ; *ibid.* 104, l. 23,² and Wilhelm, *Beiträge*, p. 106, No. 92; while in *I.G.* xii. 9, 4 and 905 Alabanda honours judges, from Karystos and Chalkis respectively, with the permission to erect statues. And we may also note the distinction between the golden crown awarded to the judge(s) and that of less precious material awarded to the Secretary in the following decrees: from Iasos (Michel, *Rec.* 468, ll. 25 ff., στ. θαλλοῦ); Laodicea (*Inscr. von Priene*,

¹ As corrected by Wilhelm, *Neue Beiträge*, vi. p. 62.

² Restored by L. R. in *Rev. Phil.* 1927, p. 118.

59, l. 21, στ. ἑλαιας); Assos (*Papers of the American School at Athens*, I. p. 11, No. 7, ll. 12 ff., and cf. p. 16, στ. θαλερός); Tralles (*I.G.* xii. 5, 869, ll. 53-57, material not stated).

Ll. 10, 11. The phrase describing the activities of the Secretary, for which *M.* does not help us, is not preserved in full, and the restoration is somewhat uncertain. We must supply nine to ten letters in l. 10 and sixteen to eighteen in l. 11, and we may expect a formula similar to that used in reference to the judges in l. 6 f. In l. 11 we have apparently $\cdot\text{ΑΤΟΕΓΓΜ}$ ¹ followed by a gap of *ca.* seven letters, after which we must restore [κατά] τὴν γραμματείαν, κ.τ.λ.² To complete the sense we need a noun such as ἐπιμέλεια, object of ἐποιήσατο, *vel sim.*, and in the previous line we may restore [ἐφ' ἧ ἐποιή]-. The faint traces of l. 11 agree with the requirements, and we read accordingly [ἐφ' ἧ ἐποιή | σ]ατο ἐπιμ[ελείαι κατά] τὴν γραμματείαν, κ.τ.λ.

The term γραμματεία occurs but rarely in these decrees, but we may note a parallel at Priene in a decree from an unidentified city of Aeolis, ἐπαινέσαι δὲ καὶ τὸν γραμματέα Ἀπολλῶν ἐπὶ τῷ κατ(τ)ὰν γραμματείαν φιλοπονίαι, *Inscr. von Priene*, 60, ll. 13 ff. More usually the expression used of the Secretary's activities includes χρεία and a verb (*e.g.* ἐπετέλεσεν τὴν καθ' ἑαυτὸν χρείαν καλῶς καὶ φιλοπόνως, Michel, *Rec.* 542, l. 27; cf. also *B.C.H.* lii. p. 126).

We need not linger over the common phrases σπουδῆς καὶ φιλοτιμίας οὐδὲν ἐνλείπων and ἄξιοι τῆς ἐγχειρισθείσης αὐτοῖς πίστεως, for which parallels abound in these decrees, though we shall have to return to meet a difficulty in completing the latter phrase.

Ll. 12, 13. With καὶ διότι the decree resumes the subject of the services rendered by the judges, as is proved by αὐτοῖς in l. 13; and the interruption of the sense caused by the motion for honouring the Secretary, which begins in l. 8, must be due to a mistake on the part of the engraver. The opening letters of l. 13 are very obscure, and nothing is quite certain until we come to ντες, which require us to restore a participle, with seven, or possibly eight, letters lost from before the termination. The squeeze shews something more like ξ than Ε before the ν, but this must be deceptive, and in any case we need a present participle after διετέλεσαν. In *M.* we have δ. ἄξιοι μὲν ὑπάρχοντες, κ.τ.λ., but the faint traces earlier in the line do not confirm this here, and I have no satisfactory suggestion to make.³ It is possible, moreover, that the obscurity is increased by another error of the engraver, since we might well have expected, as in *M.* l. 20 f., the common antithesis ἄξιοι μὲν - - τοῦ ἐξαποστείλαντος δήμου, ἄξιοι δὲ τῆς ἐγχειρισθείσης αὐτοῖς πίστεως, though the latter phrase is sometimes found without the former, as in *I.G.* v. 1, 26, l. 6.⁴

¹ The word seemed to end in .εξο on the squeeze, but [σ]ατο must be right.

² Read by L. R.; the original copy gave *πραγματείαν*.

³ The squeeze seems to shew . . . ΗΓΝΤΕΣ; the first four letters are irrecoverable, the fifth might be HMN or Π; if the seventh is really E it looks as if we must read . . . ηθέντες.

⁴ This does not relate to δικασταί.

Ll. 13, 14. The invitation to partake of hospitality also varies in two details from that in *M.*, for here the κοινή ἐστία is described as τῆς πόλεως, the last two words being there, however, omitted, and, more important, here the invitation is ἐπὶ ξένια only, but there ἐπὶ θυσίαν καὶ ξένια.¹

Ll. 16, 17. Here again there are several differences, for in *M.* l. 23 the judges are to be honoured merely as πρόξενοι, but here as πρ. καὶ εὐεργέται, and, moreover, there they receive merely ἀσφάλεια καὶ ἀσυλία, but here ἀσφ. καὶ ἀσυλ. καὶ τὰ ἄλλα φιλόπρωπα ὅσα καὶ τοῖς ἄλλοις προξένοις καὶ εὐεργέταις, for there is no doubt about the restoration. We learn from the numerous proxeny-decrees of Eretria what these privileges were,² and as they are usually enumerated in detail, the term φιλόπρωπα is not found in them, though it occurs in decrees of Chalkis and Histiaea (*I.G.* xii. 9, 900 and 1186, respectively).

Ll. 18, 19. A similar expression is used in *M.* l. 25 f., but leads up to some quite different instructions to the πρόβουλοι, which title we may safely restore at the end of l. 19 here. What they are to do on our decree is not very clear, but in *M.* they are to entrust the returning judges with an officially sealed copy of the decree recording their honours (for which practice cf. *B.C.H.* lii. p. 163, note 1, in reference to 'Αρχ. Δελτ. ix. παρ., 52), and to ensure their safe escort to their own city (naturally a more serious task, as they had to cross the Aegean, whereas the Spartan judges presumably could return by land). Though the details are doubtful, it seems that the resolution here is to send (an envoy?) to Sparta with the request that the honours conferred on their judges should be proclaimed at certain Spartan festivals—ὅπως ἀναγορευθῶσιν αἱ τιμαὶ ἐν τοῖς τιθεμένοις παρ' αὐτοῖς ὑπὸ τῆς πόλεως ἀγῶσιν θυμελικοῖς τε καὶ γυμνικοῖς³—and that the decree be engraved on stone and set up to be seen by all, and to serve as an incentive to the despatch of further just judges (when required).

Παρακολουθεῖν, used here in the present, but in *M.* in the aorist, and repeated again in the present participle in l. 27, is not uncommon in the sense of to learn or realise, as may be seen by the examples collected by Robert, *B.C.H.* l. p. 490. The formula for conveying the request to Sparta is, however, very much shorter than those of the normal type, and is perhaps deliberately abbreviated. Two typical formulae may be quoted: ἐλέσθαι πρεσβευτὴν ὃς ἀφικόμενος εἰς Περὶνην τό τε ψήφισμα ἀποδώσει καὶ τὴν τοῦ δήμου εὐνοίαν

¹ For a discussion of the nature of this hospitality see P. Boesch, *Θεωρός* (Berlin, 1908), pp. 71 ff., and further examples and comments in Wilhelm, *Neue Beiträge*, vi. p. 70 f., and L. Robert, *Rev. Phil.*, N.S. i. (1927), pp. 97–99; *B.C.H.* lii. p. 164.

² *I.G.* xii. 9, Nos. 197 ff.

³ For the geographical distribution of θυμελικοὶ ἀγῶνες see J. Frei, *De Certaminibus Thymelicis* (Diss. Berlin, 1900), pp. 16–19. We get no references in Laconian inscriptions to θυμελικοὶ ἀγῶνες before the Imperial period, when we have them mentioned in the decree of Gythion relating to the Καισάρεια, *Rev. Arch.* xxix. (1929, I.), p. 85, ll. 19 and 25. In Hesychius, s.v. Ἐλευσίνια, we read ἀγὼν θυμελικὸς ἀγόμενος Δήμητρι παρὰ Λάκωσι. The only mention of γυμνικοὶ at Sparta, *I.G.* v. 1, 20 A, l. 2, belongs to a much later date (ca. A.D. 110). In other Laconian towns they are alluded to in v. 1, 952, l. 22; 962, l. 24.

ἐμφανίσει ἣν ἔχει πρὸς Πιρινηεῖς, παρακαλέσει τε αὐτοὺς ποιήσασθαι τὴν ἀναγγελίαν (Michel, *Rec.* 543, ll. 27 ff.), and ἐλέσθαι πρεσβευτὰς οἵτινες ἀφικόμενοι - - καὶ ἐπελθόντες ἐπὶ τὸν δῆμον ἀξιώσουσιν ποιήσασθαι τὴν ἀναγγελίαν (*Inscr. von Magn.* 89, ll. 40 ff.). Here, however, we can only suggest that the formula ran, in a shortened form, thus: πρεσβευτὴν ἐλομένους ἀποστεῖλαι εἰς Λακεδαιμόνα, ὅστις παρακαλέσει (*vel sim.*) ὅπως, κ.τ.λ.

Ll. 24-27. The hortative clause is lost from *M.*, and no very close parallel to the present formula can be traced. The variety of expressions in other decrees is so large that no general type can be said to exist. It is worth noting that something similar is expressed in the terms of a decree for judges from Antiochia ad Maeandrum, ὅπως - - οἱ - ἀπὸ τοῦ νῦν εἰς τὴν πόλιν [ἡμῶν παρ]αγινόμενοι δικασταὶ εἰδότες τὰς προσηκού[σας τιμὰς] ὑπαρχούσας τοῖς ἀγαθοῖς ἀνδράσι προῖσ[τῶνται τ]ῶν δικαίων μετὰ πάσης σπουδῆς (Wilamowitz, *Nordionische Steine*, p. 56, No. 13, ll. 11 ff.). Almost identical wording, except that φιλοτιμίας replaces σπουδῆς, is found in another decree of Erythrai (*Inscr. von Priene*, 50, ll. 13 ff.); and slightly different is that in two decrees of Iasos, ἵνα - - οἱ λοιποὶ οἱ παραγινόμενοι δικάζειν εἰς τὴν πόλιν ζητῶσιν ἀξίως ἐπαινοῦ καὶ τιμῶν ποιεῖσθαι τὰς κρίσεις, εἰδότες ὅτι ὁ δῆμος τοὺς καλοὺς καὶ ἀγαθοὺς τῶν ἀνδρῶν ἐπαινεῖ τε καὶ τιμᾷ (*ibid.* 53, ll. 13 ff.; cf. 54, ll. 14 ff., restored); and in a decree of Akraiphiai, *I.G.* vii. 4131 ll. 32 ff.: ὅπως - - οἷ τε παραγινόμενοι μετὰ ταῦτα πρὸς ἡμᾶς δικασταὶ ἐπιγινώσκοντες τὴν Ἀκραιφείων εὐχαριστίαν ἀμιλλῶνται περὶ καλοκἀγαθίας. The interesting conclusion to be drawn from such hortative clauses in decrees for δικασταὶ is that the recurrence of situations requiring the invocation of foreign judges to settle their disputes was looked upon as probable, and was in fact taken for granted.

86 (2859). Large portion of a gable-topped stele of Laconian marble: complete above, though the pediment is damaged, and on right, where the edge is somewhat chipped. H. .52; br. .48; th. .15. Letters .011-.013, rather irregularly cut. (Found in 1926, south-east of the stage, in the Byzantine level.)

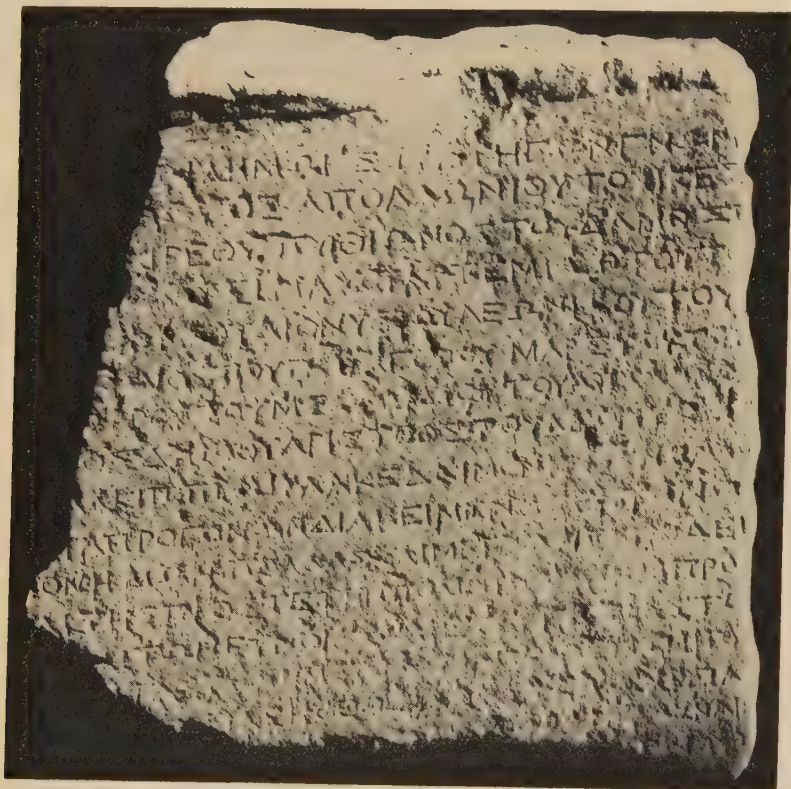
The original number of letters per line can be exactly determined by the restoration of ll. 10 ff., which runs as follows:—

[καὶ ἀγαθὸς καὶ δ]ιὰ προγόνων διακείμενος ἐ[κ]τενῶ[ς]
[πρὸς τὸν δῆμ]ον ἡμῶν, πολλὰς καὶ μεγάλας ἀποδεί-
[ξεις πεποίητ]αι τῆς πρὸς τε τὴν πόλιν ἡμῶν καὶ πρὸς[ς]
[ἐκαστον τῶν πο]λιτῶν εὐνοίας, κ.τ.λ.

giving us 39-41 letters. This shews us that l. 1 is to be restored [Ἐδοξε τῇ βουλῇ καὶ τ]ῶι δῆμωι στρατηγῶν γνῶμ[η], and that the names in ll. 2-7 are those of the board of Strategoi, followed by that of the Secretary, for in l. 8 we must complete the surviving letters as Ἀπολλ[ο]δ[ω] | [ρου (?), γραμματεῦντος]ος δῆμου Ἀριστέος τοῦ Λέοντος[ς] (?).¹

¹ The first *omikron* is certain, so we cannot read Λεωνί[δα]; and the second one is pretty certain.

The indications from the opening formulae point to this decree having emanated from a city of Asia Minor: in the first place, in view of the formula στρατηγῶν γνώμη, which occurs frequently in Hellenistic documents of Ionian cities, among others. (Cf. *O.G.I.* 229, from Smyrna; *Inscr. von Magn.*, Nos. 85 and 87; *Inscr. von Priene*, No. 165. These three come respectively from Tralles, from an unidentified city in the territory of Pergamon, and from Phocaea.) Γνώμη στρατηγῶν is almost equally common (*e.g.* at Pergamon,



Inscr. von Perg., Nos. 5, 167, 224A, 248, 255;¹ and cf. γνώμη: στρατηγῶν, *ibid.*, No. 251); at Hierapolis, *O.G.I.* 308; at Priene, *op. cit.*, II, l. 2; γνώμη: στρ., *op. cit.*, 215 B, l. 20. And secondly, many of the names are common in Asiatic cities, as we shall note below.

Among possible choices for the name of the issuing state, we are limited by the fact that the names of the Strategoi are given, and that they number,

¹ Cf. the list given by Cardinali, *Il Regno di Pergamo*, pp. 233 ff., which is, however, considerably out of date in this respect.

apparently, eleven; this peculiarity is seldom encountered, and if we can find a parallel there is a strong presumption in favour of the identification. Absolute certainty is impossible, but it seems extremely likely that the issuing city was Tralles, from which a few interesting decrees are preserved. There are:

(1) Milet, i. 3, *Delphinion*, pp. 318 ff., No. 143, which dates from 212/11 B.C., and is a treaty between Miletus and Tralles: a decree of the latter is appended to the decree voted by the former state. As, however, the second document begins ἐδοξεν τῇ βουλῇ | καὶ τῷ δήμῳ· βουλῆς γνώμη, pointing to a different procedure, we may leave it out of account.¹

(2) *Inscr. von Magn.*, p. 67, No. 85: the reply of Tralles to the invitation of Magnesia to partake in the festival of the Λευκοφρυγιά, where we find the opening formula to be [Ἔδοξε τῷ δήμῳ· στρατηγῶν γν]ώμη, followed by the names of certain Strategoi, four of which come in l. 1, with room for two more (*ca.* 18 letters being lost), and in l. 2 there seems only room for two more names, one being that of the Secretary, of which the termination -ρίνου is preserved.²

(3) *B.C.H.* xv. p. 543 f., from Mylasa: cf. *Rev. Phil.* N.S. i. (1927), pp. 102 ff. (esp. p. 107 f.), where Robert shews that it must be a decree passed by Tralles, owing to its similarity to No. (4). Here we have rather more than four and a half lines, of 50 letters each, for the names of the Strategoi and perhaps of their Secretary. Unlike No. (2), this decree gives the names followed by their patronymics, and, on the analogy of our present text, in which the list of eleven Strategoi and the Secretary occupies seven lines of 40 letters each, there can well have been nine, or even ten, names in the list. We can scarcely postulate eleven *plus* the γραμματεύς.

(4) *I.G.* xii. 5, 869; cf. *Rev. Phil.*, *loc. cit.*, pp. 109 ff., from Tenos, where we have at least four and a half lines of *ca.* 55 letters each for the names of the Strategoi, which again suggests about ten as the probable number.

(5) *B.C.H.* iii. pp. 466 ff. (cf. *Rev. Phil.*, *loc. cit.*, p. 112, where the reference is erroneously given as 166-168), from Tralles itself. As the opening lines are lost, no light is shed on the Strategoi.

It is clear from the contents of our stele that it records a decree of a city of western Asia Minor, most probably Tralles, in favour of some unknown Spartan, son of Lakippidas,³ and that, in view of his services to citizens of that city, he is to be honoured by it, presumably with προξενία and its accompanying privileges. What these were in the present instance remains unknown, as the stone is broken below.

¹ At the same time we have in ll. 56 ff. τὸν βουλόμενον Μιλησίων πολιτεύεσθαι ἐν Σελευκείᾳ (*i.e.* Tralles) ἀπογράφεσθαι πρὸς τε τοὺς στρατηγοὺς καὶ τὸν γραμματέα τοῦ δήμου, which is a suggestive parallel for the mention of these officials in our present text.

² Perhaps [Χα]ρίνου; in any case even if only seven στρατηγοί are recorded here it is no reason for doubting that the normal number may have been ten or eleven. For the punctuation of this text see *Rev. Phil.* 1929, p. 122, note 1.

³ This must be the correct restoration of the name, although no cross-bar is visible in the presumed Α. It is also found at Sparta in v. 1, 212, l. 29 (first century B.C.); Ἀλκιππίδας, on the other hand, is unknown there, alike in inscriptions and ancient authors.

Before proceeding to restore the text, we must note that a small fragment copied first by Ross,¹ and then by the *Expédition de Morée*,² and published in the *Corpus* (I.G. v. I, 12) seems without any doubt to belong to the lower left-hand corner of our stele. As, however, it is no longer extant, the join cannot be verified, but its letters read continuously into lines 11-15, with two letters missing in each of the first three lines and one in each of the other two. We have modified the copy in the *Corpus* merely to the extent of compressing the letters of the last line so that the Τ in ΤΟ on the right comes under the Υ of δήμου in the previous line, as Ross's copy shews, whereas the copy in the *Corpus* shews the Τ of κατὰ under it. Actually the letters ΤΟ must be a mistake for ΠΡ.³

ΩΣΤΟ
ΙΣΤΕΓΟΙ
ΕΚΑΣΤΟΝΤΩΝ
ΤΕ ΑΡΕΠΙΔΗΜΟΥ
ΤΡΙΔΙΑΥΤΟΥΚΑΤΑΤΟ

We may now complete the text of the two fragments, as far as possible, as follows :—

[Ἐδοξε τῇ βουλῇ καὶ τῷ δήμῳ· στρατηγῶν γινώμ[η]
[--- τοῦ -----]ωνος, Ἀπολλωνίου τοῦ Ἰκεσ-
[ίου, ... τοῦ Χ]αϊρέου, Πυθίωνος τοῦ Δαμοξέ-
[νου, ... τοῦ] Λυσιμάχου, Ἀρτεμιδώρου το[ῦ]
5 [.....]ου τοῦ Διονυσίου, Λεωνίδου τοῦ
[.....]ωνος τοῦ Π[υ]θαγόρου, Μαρσίου τοῦ
[.....], Μενάν[δ]ρου τοῦ Μενάνδρου τοῦ Ἀπολλ[ο]δ[ώ-] (?)
[ρου (?)], γραμματεῦντος δήμου Ἀριστέος τοῦ Λέοντο[ς].
[ἐπειδὴ] Ἀχιλλεΐδου Λακεδαιμόνιος [ὦ]ν καλῶ[ς]
10 [καὶ ἀγαθὸς καὶ δ]ιὰ προγόνων διακείμενος ἐ[κ]τενῶ[ς]
(I.G. v. I, 12) [πρ](ὸ)ς τὸ[ν] δῆμ[ον] ἡμῶν, πολλὰς καὶ μεγάλας ἀποδεί-
[ξε]ις πεποι[η]ται τῆς πρὸς τε τὴν πόλιν ἡμῶν καὶ πρὸς
ἑκάστον τῶν [πο]λιτῶν εὐνοίας καὶ εὐεργεσίας, το[ύ]ς
τε [π]αρεπιδημοῦ[ν]τας τῶν ἡμετ[έ]ρων πολ[ι]τῶν ἐν τῇ πα-
15 τρίδι αὐτοῦ κατὰ (πρ)[ε]σβείας ἢ θεω[ρί]ας ἢ ἄλ[λ]ας χρείας
e.g. [εὖ ποιῶν διατελεῖ ----- δι]καίας (?) καὶ ε . -
----- εἰν αὐτ-
[----- κ.τ.λ.].

¹ *Inscr. Gr. Ined.* i. 25.

² ii. p. 74, 13.

³ The other errors in both versions—e.g. ΠΙΔΙ for ΤΡΙΔΙ, by Ross, in l. 5—are ignored here.

ll. 2-7. Many of these names would suggest, even if we had no other indication, that this decree belonged to a city of western Asia Minor, but none directly points to Tralles as its probable place of origin.¹ In l. 7 the grandfather's name is added since father and son are both named Μένανδρος.

L. 8. Λέοντος seems certain as the name of the father of the Secretary, as is pointed out above.

L. 10. Ἐκτενής is a common word in honorary decrees, and needs no lengthy comment.²

In l. 14, the letters - - τας are seen, in combination with the fragment previously published, to form the ending of the word [π]αρεπιδημοῦ[ν]τας, the object of a verb to be supplied in l. 16. We suggest εὔ ποιῶν διατελεῖ, though ὑποδέχεται or perhaps ἐκδέχεται (cf. θεωρίας ἐκδεξάμενος, *O.G.I.* 268, l. 7 f.) are likely alternatives.³ In similar contexts by far the commonest term seems to be χρείας παρέχεσθαι, but this will not fit here, as we should require a dative of the recipient. Actually we have χρείας in l. 15, in a different phrase, for which we may compare Aeneas Poliorc. 10, 10 (cf. Ziebarth, *Gr. Schulwesen*,² p. 88) κατὰ παιδευσιν ἢ κατ' ἄλλην τινὰ χρείαν ἐπιδημοῦσιν, and *Inscr. von Priene*, No. 109, ll. 47 ff.: εἰς δὲ τὴν μητροπόλιν ἡμῶν - - κατὰ τὴν αὐτὴν χρείαν ἀποδημήσας. 'In the Athenian decree *Syll.*³, 655, ll. 11-12 one should restore: τοῖς ἀφικνουμένοις τῶν πολιτῶν εἰς Πέργαμον - - [ἢ κατὰ πρε]σβείαν ἢ κατ' [ἄλλην τινὰ χρείαν] or κατ' [ἰδίαν πρόφασιν] as in a decree preserved in Josephus where the expression is likewise in contrast to κατὰ πρεσβείαν.

The connection of this phrase with the remaining letters of the text is not clear: at the end of l. 16 comes, rather doubtfully restored, [δι]καιας. Possibly the resolution itself begins here, which would enable us to complete the few letters at the end of l. 17 as [ὑπάρχ]ειν αὐτ[ῶι], followed by the list of privileges conferred. In any case we have no clue to the circumstances in which the unknown son of Lakippidas was honoured, and the date as indicated by the lettering would seem to be the second, or early in the first century B.C.; a closer dating is not possible.

87 (2724). Small fragment of white marble with grey horizontal veins, broken on all sides and at back. H. .11; br. .07; th. .04. Letters .009-.011.

¹ Λεωνίδας and Μένανδρος both occur there, the former in a text first published in *Μουσείον* . . . *Εὐαγγελ. Σχολῆς* (Smyrna), ii. (1876), p. 53, cf. *Milet, Delphinion*, p. 321 f.; the latter on coins of the second and first centuries B.C., *B.M.C. Lydia*, pp. cxxxvi and cxl. The names are too common to justify any identification with the bearers in our decree. 'Ικέσιος is found at Ephesus, *O.G.I.* 222, l. 46, and 437, *passim*. Μαρσύας is common in S.-W. Asia Minor, in particular.

² For another example of ἐκτενῶς διακείμενος cf. *I.G.* ii.² 992. In addition to the verbs quoted with this adverb in the new edition of Liddell and Scott, note ἐκτ. προσγινόμενος, *I.G.* v. 1, 961, l. 4; ἐκτ. προσπνέχθη, *O.G.I.* 339, l. 16; for the comparative, πλείον καὶ ἐκτενέστερον - - φροντίσαι, *Inscr. von Magn.* 100, l. 66.

³ Cf. *S.E.G.* i. 115: εὐεργετοῦντα αὐτὸν κατὰ θιαωρίαν.

(Brought in by one of our workmen, who found it on the surface to the west of the Acropolis prior to the excavations of 1924.)

ΤΕΙΛΑ
ΔΙΕΞΗ
ΔΙΚΑΙΟΥ
ΤΟΛΙΝΤ
ΙΚΑΙΑΓ
ΙΣΤΤ
ΝΑΙ

The letters in l. 1 suggest a restoration such as [ἀξίως τοῦ δήμου τοῦ ἐξαποσ]τεῖλα[ντος], indicating that the decree was passed in honour of some ambassadors or judges from another city. In l. 3 the word δικαίου, which suggests a phrase such as ἀπὸ παντὸς τοῦ δικαίου, and, above all, the word διεξή[γαγεν or -ήγαγον], (cf. the examples collected in *B.C.H.* 1. p. 482), prove that it is, in fact, in favour of a judge, or judges.

There is, however, far too little preserved to allow us to attempt a restoration of ll. 1-3 merely with the help of similar documents, as the length of each line is unknown; as to ll. 4-7, one cannot recover their meaning on internal evidence. Such a text could not be completed unless we possessed a decree passed by this same city, and, moreover, almost identical in contents and phrasing, in which the words preserved fitted into a hard-and-fast formula. Actually, we do possess several instances of pairs of decrees passed by one city in favour of judges from another, which are almost exact replicas one of the other, and can accordingly be restored with absolute exactness. There are three from Antiochia ad Maeandrum, of which two were found at Erythrai and one at Magnesia ad M. (*C.R.A.I.* 1926, p. 170); two from Smyrna, found respectively at Thasos and Astypalaia (*B.C.H.* xlviii, pp. 332 and 336); two from a city of Aeolis, found at Priene and Miletus (*ibid.*, p. 339); two from Alabanda, found at Chalkis and Karystos (*I.G.* xii. 9, 4 and 905); two from Akraiphiai, found at the Ptoion (*I.G.* vii. 4130, 4131); two from Tralles, found respectively at Tenos and Mylasa (*Rev. Phil.* 1927, pp. 102 and 109, cf. above, p. 70, (3) and (4)); two from an unidentified city, found respectively at Assos and Priene (*B.C.H.* xlviii. p. 340 f.); and finally two from Eretria, found at Miletus and Sparta (cf. No. 85 above).

We have the same good fortune in regard to the present fragment. The words διεξή- and δικαίου remind us of the terms in the decrees of Demetrias and of the Magnetes in honour of the judges from Kleitor and Patrai (*I.G.* v. 2, 367), which I have restored in *B.C.H.* 1. pp. 482 ff.; and it must be added that our present fragment cannot be brought into relation with other decrees than these. In the Demetrias decree we read as follows: (I have

underlined the letters restored here, which are preserved in the corresponding portions of the decree of the Magnetes) :—

- - - [ἀξίως]

[τῶν τε] ἀποστειλάντων καὶ τῆς ἡμετέρας πόλ[εως, διεξήγαγον τὰς δίκας, ποιησάμενοι
τὰς κρίσεις μετὰ]
[παντὸς τοῦ δικαίου· δεδόχθαι τῇ βουλῇ καὶ τῷ δήμῳ· ἐπαινέσαι μὲν τοὺς
Κλειτορίους καὶ τοὺς Πατράας (?)]
[ἐπὶ τῷ πέμψ[αι] (?)¹ ἄνδρας καλ[οὺς] κάγα[θο]ύς, ὁμοίως δὲ καὶ [τοὺς δικαστὰς - - - - -
[- - - - -]]
..... ον ἐπὶ τοῖς πεπ[ραγ]μένοις καὶ στεφάνω[σαι] ἕκαστον αὐτῶν
χρυσῶι στεφάνωι], κ.τ.λ.

If we apply these terms to our fragment, we find that it can be restored with lines of about 52 letters each; since we cannot verify the exact position it occupied on the stele, the letters preserved are shewn as coming at the beginning of each line. The text will now read :

[- ἀξίως τῶν τε ἀπο-]

[σ]τειλᾶ[ντων καὶ τῆς ἡμετέρας πόλεως καὶ τοῦ κοινοῦ τῶν Μαγνήτων (?)] (53)
 διεξή[γαγον τὰς δίκας, ποιησάμενοι τὰς κρίσεις μετὰ παντὸς τοῦ] (52)
 δικαίου· [δεδόχθαι τῇ βουλῇ καὶ τῷ δήμῳ· ἐπαινέσαι μὲν τὴν] (50)
 πόλιν τῷ[ν Λακεδαιμονίων ἐπὶ τῷ ἀποστεῖλαι πρὸς ἡμᾶς ἄνδρα καλὸν-] (54)
 γ καὶ ἀγ[αθόν, ὁμοίως δὲ καὶ τὸν δικαστὴν - - - - - κα. Ι 7 - - - - - ἐπὶ]
 [τ]οῖς πε[πραγ]μένοις, καὶ στεφάνωσαι αὐτὸν χρυσῶι στεφάνωι καὶ] (51)
 [εἶ]γαι [αὐτὸν - -], κ.τ.λ.

The decree belongs to Demetrias, I believe, rather than to the confederation of the Magnetes, on account of the use of the term ἐπὶ τοῖς πεπραγμένοις, which is apparently not found in the decree passed by the latter, and also because the formula δεδόχθαι τοῖς συνέδροις would make l. 3 too short.

The restoration of l. 1 is too short if we write merely τῶν τε ἀποστειλάντων καὶ τῆς ἡμετέρας πόλεως, but that suggested above, with 53 letters, is not too long. We see that l. 4 as restored has 54, but that the last letter of καλόν (on this arrangement) has to be carried over to the next line.

The Spartan δικαστής was perhaps sent to Demetrias on the same occasion as those from Kleitor and Patrai,² or at any rate at a date not far different.³

A. M. WOODWARD.

LOUIS ROBERT.

¹ Or perhaps [ἐπὶ τῷ ἀποστεῖλαι], κ.τ.λ.

² For tribunals composed of judges from different cities, see *Rev. Ét. Gr.* xxxviii. (1925), p. 34 f.

³ For the date of the Kleitor documents, see Holleaux, *Rev. Ét. Gr.* x. (1897), pp. 279 ff., *ad fin.*

EXCAVATIONS AT SPARTA.

§ 3.—TERRACOTTAS, PLASTIC VASES, RELIEFS.

(From the Acropolis, 1907-8 and 1924-7.)

THE terracottas described below ¹ are limited to the moulded archaic and the hand-made of all periods; the later moulded ones are fragmentary and have no special local significance. Several of the heads are not, strictly speaking, terracottas, having been attached to vases, but they are included here as they are so much a part of the subject.

The clay, as it varies a good deal, has been described in some detail, for though most of it is local, the varieties may throw some light on the problems of the different styles. Where the quality of the clay is not specially noticed, it is the hard, pink-buff kind that is most common at Sparta.

The figures are nearly all made solid: the system of casting the figure hollow, so early understood in Ionia and Rhodes, was evidently not adopted at Sparta till later. It seems probable that many of the terracottas have been stamped out of the clay and baked without a mould, for some of the *protomai* of the type of No. 42, though exactly the same in all details, are a little flatter and wider than others, as though the clay had settled before hardening; also on No. 49 the right eye is double-struck, which could not happen in a mould.

Presumably the terracottas were votive offerings to Athena Chalkioikos or perhaps to the warlike Aphrodite whose temple was behind the Chalkioikos, and the rough figures, Nos. 20 and 21, may be reflections of an early *xoanon*, but there is nothing else (except No. 23) that has any special link with either cult. It is curious that there is no attempt to make a standing, armed Athena of the type of the numerous lead figurines.²

¹ They are mostly from the later excavations; Nos. 1, 11, 18, 20, 30, 39, 52 and 59 were found in 1907-8; cf. the reports, *B.S.A.* xiii. pp. 137 ff. and *B.S.A.* xiv. pp. 142 ff.

² *Ibid.* xv. p. 136; Fig. 9, 10-13.

Naturally the finds have much in common with those from the sanctuary of Orthia¹ and the Menelaion,² but it is as well to publish the group from the Acropolis as a whole; the likeness and unlikeness to the other groups has some points of interest. The figures Nos. 20 and 21 are of a type peculiar to the site, and there are outstanding individual figures. The Argive type of seated female figure³ and the late sixth-century heads with high, smooth polos⁴ do not appear; nude male figures are rare.

There seem to have been many art-currents at work in the making of the various types, from Argos and Crete and from the East, perhaps through Cyprus and Rhodes, though as to the last it is strange that there are only a few fragments in the micaceous clay that is used in the Rhodian archaic terracottas.

As to the dating, the figurines run from the Geometric period into the sixth century—mainly the first half of it; it is hard to draw a line between the seventh and the sixth centuries and the stratification of the site offered no guidance, but in some cases it has been possible to date more closely by comparison with the different styles of the pottery.

HAND-MADE FIGURES OF ANIMALS.

1. (Fig. 1.) *Bullock*. Length .115 m. (The head is from the excavations of 1926, the body was found in 1907.) The clay is a hard, red brown, covered with a highly metallic black glaze. The head is badly done,—it is more like a cat's head than a bullock's,—short and flat, with a slit for the mouth and with large eyes painted white with a black centre, but the lines of the body shew that the artist had a considerable knowledge of form and modelling, and, in spite of the glaze, the figurine should probably be assigned to the sixth century, for, though the metallic glaze is most frequent on Geometric ware, it is not peculiar to that period.⁵

2, 3 and 4. (Fig. 2.) *Horses*. No. 2 is .065 m. in length. The clay of all three is a hard, pinkish buff: that of No. 4 is of a more orange tint. All three have a cream slip: Nos. 2 and 3 have a decoration in black-

¹ *B.S.A.* xiv. pp. 48 ff. (Throughout this article the "sanctuary of Orthia" is written as "the Orthia.")

² *Ibid.* xv. pp. 116 ff.

⁴ *Ibid.* Fig. 3, g.

³ *Ibid.* xiv. p. 56, Fig. 3, c, d, e.

⁵ Cf. *ibid.* xxviii. p. 55.

brown paint. From No. 4 the figure of a rider has been broken off. Other fragments were found, one shewing bands of harness round the body.

Other horses of this type occur among the terracottas of Sparta, though none among objects of other material; the Orthia ¹ and the Menelaion ² yielded several dating from the first three Laconian periods.³

The modelling is very spirited, the arched neck and short body with short legs set apart give much more spring to the animal than the long straight lines that are more common in terracottas of the Archaic period.⁴



FIG. 1.—BULLOCK.

The mane is hogged, which is the exception in the Spartan Orientalising period, the tail is set high and the head is short, large above the eyes and square above the nostrils. The horse on a limestone relief ⁵ has this square muzzle and the thickset body is paralleled on one or two of the ivory reliefs,⁶ but in general the type seems peculiar to this group of terracottas. Though the fabric is certainly local, these figurines seem

¹ *B.S.A.* xiv. p. 50, Fig. 1, *c*, and p. 53, Fig. 2, *a*.

² *Ibid.* xv. p. 120, Fig. 3; 36, 40.

³ For horses of a somewhat similar type cf. *Argive Heraeum*, ii. Pl. XLVIII. Fig. 2, and *Tiryns*, i. p. 83, Fig. 20; also *Thera*, ii. p. 307, Fig. 494, *d*.

⁴ *E.g.* another type found at the Menelaion, *B.S.A.* xv. p. 120, Fig. 3; 41, 46.

⁵ *Ibid.* xii. p. 334, Fig. 1.

⁶ *E.g. ibid.* xiii. p. 78, Fig. 17, *a*.

more to resemble the sturdy horses (often with hogged mane) of Hittite reliefs,¹ than anything at Sparta. The curious treatment of the eye in many examples may be another link with the East—a round pellet is stuck on to the side of the head and pierced in the centre; the method,



FIG. 2.—FIGURES OF ANIMALS.

common at Sparta,² is rare on other Greek sites, but it occurs on some terracottas from sites in Cappadocia and Palestine.³

5. (Fig. 2.) *Donkey* (?). Length .08 m. Hard pink-brown clay. no slip, lines of thin, transparent black paint.

¹ E.g. Meyer, *Reich u. Kultur der Hethiter*, Pl. VI.

² E.g. below, Nos. 6, 18, 25.

³ E.g. Genouillac, *Louvre, La Céramique Cappadocienne*, ii. Nos. 51, 66, 67; Macalister, *Gezer*, ii. p. 232, Fig. 382; also *Délégation en Perse*, xiii. p. 22, Fig. III.

Perhaps this creature should be recognised as a donkey, for it wears a head-stall and the head is too heavy for it to be a horse, though the markings seem due rather to the artist's delight in his brush than to any close observation of nature.

6. (Fig. 2.) *Cow's head*. Brown clay, without a slip but very smooth, resembling the fine surface of the ware of Laconian V. The eye is a pierced disk as in Nos. 2, 3 and 4.

7, 8. (Fig. 2.) *Small heads, monkey and dog*. These heads are both made with the base of the neck concave and were probably set on the rims of vases in imitation of many bronze vessels decorated in this way.¹ They are both without slip, the monkey's head is finely done, the other is very rough and has lines of black paint.

9. (Fig. 2.) *Large bird's head*. Height .045 m. White slip, mostly covered with black paint on the head and neck. The head is broken away at the neck and it has probably formed part of a plastic vase in a manner that was popular in Cypriote pottery.²

10. (Fig. 2.) *Bird*. There were two examples, one in a dark grey, the other in a brick-red clay, both finished with a dark crimson slip and decoration of white dots. The bird must be early in date; its form and the use of white dots both link it with the Geometric period.

11. (Fig. 2.) *Small goose (?)*. Length .037 m. (From the excavations of 1907, No. 114.) This is also Geometric in date: the clay is covered with a white slip and there is a decoration of lines and dots in black paint. The eye is a small ball of clay stuck on to the head and very prominent; the wings are outstretched. There was another example, but unpainted, from the later excavations.

12. (Fig. 2.) *Small sitting hen*. Soft, dark clay with incised lines.

13. (Fig. 2.) *Large gryphon's head*.³ Height .09 m. Hard, coarse, brick-red clay containing a small quantity of large flecks of mica. No slip: roughly incised lines on the neck. This is a very rough sketch of a gryphon without ears, horns or curl.⁴ At the back, which is unmodelled, it is curved in profile, having probably formed part of the decoration of a large vase, as in an example from the Dictaeon Cave,⁵ where a horse's head (of a very similar clay) is used in this way.

¹ Cf. *Olympia*, iv. Pl. XLIV. Fig. 787.

² Cf. Mayer, *Jahrb.* xxii, pp. 217 ff.

³ Cf. preliminary publication, *B.S.A.* xxvi. p. 275, Fig. 7, 3.

⁴ Contrast the small ivory gryphon's head, *ibid.* Fig. 7, 1-2.

⁵ Maraghiannis, *Antiquités Crétoises*, i. Pl. XXIX. 35.

There were also about fifty other hand-made animal figures, whole and fragmentary; amongst them can be recognised dogs, sheep, cows, a couchant lion and a frog, also more roughly made horses, many of them with riders.

MOULDED FIGURES OF ANIMALS.

14. (Fig. 2.) *Fragment of Sphinx to right*. Length .04 m. The clay is a hard, pinkish buff with a thick, friable cream slip. The Sphinx is couchant with the tail curling up to meet the curved wing: the head and paws are missing.

15. (Fig. 2.) *Hindquarters of Sphinx to left*. Length .04 m. The clay is a hard, light brown, slightly polished.

16. (Fig. 2.) *Horse protome in relief*. Height .045 m. Soft, orange-buff clay with a thick, friable cream slip.

Here is an example of the adaptation of the 'beaded locks' to the mane of a horse.¹ It is very carefully rendered, even to the pointed end of each lock of hair. This *protome* reproduces exactly one found at the Orthia (No. 717), where another example occurred (No. 1248), the same in every way except that it is reversed. It is possible that these were set back to back on either side of a human head to form a group like those found at the Orthia in terracotta and ivory,² or they may simply be a clay version of the horses' heads that appear as handle decoration on some bronze vessels.³ The eye is most elaborately treated like the human eyes of the plastic vases;⁴ the treatment of the mane is interesting in view of the numbers of human heads found at Sparta shewing various forms of the 'beaded locks.'⁵ But in other points—the arched neck, the head held well in, the heavy forelock—this *protome* is very like the Cretan horse type as it appears on the reliefs of Prinias,⁶ and it may well be the outcome of the Cretan influence in the Peloponnese in the sixth century.

¹ Another example appears on the metope from the Treasury of the Sicyonians at Delphi, *Fouilles de Delphes*, iv. Pl. IV. 1.

² Cf. *J.H.S.* xxix. p. 290, Figs. 5, 6.

³ Cf. Filow and Schkorpil, *Die Arch. Nekropole von Trebenische*, p. 56, Fig. 56.

⁴ Cf. below, Plastic Vases, No. 2, and *B.S.A.* xxviii. p. 64, Fig. 8.

⁵ Cf. below, Nos. 39-46.

⁶ *Annuario della Scuola Arch. di Atene*, i. 1914, p. 50, Fig. 19. Cf. also Poulsen, *Der Orient u. die Frühgriech. Kunst*, p. 115.

HAND-MADE HUMAN FIGURES.

17. (Fig. 3.) *Female figure*. Height .06 m. A white slip is well baked into the clay, and on it are lines of black-brown paint. The figure is solid: the arms are broken off, but were both obviously raised, perhaps in a dancing attitude (cf. Note 2). She wears a necklace with pendant and a low girdle with bands crossing at the back which come



FIG. 3.—HAND-MADE HUMAN FIGURES.

round the shoulders in front. In spite of its primitive appearance there is no need to set this statuette earlier than the sixth century. Throughout the Orientalising period these rough, hand-made figures seem to have continued side by side with the finer moulded ones,¹ and the dress, though so roughly indicated, seems to be an Ionic *chiton*—not the primitive Doric *peplos*—with cross-bands passing round the shoulders² to keep the loose sleeves in place.

¹ *B.S.A.* xiv. p. 49.

² Similar cross-bands appear on the dancing figures of the kylix, *ibid.* Pl. III., and on the Caryatides at Delphi, *Fouilles de Delphes*, iv. Pl. LXI.

18 and 19. (Fig. 3) are further examples from a number of fragments of a similar type. No. 18 (from the excavations of 1907, No. 111) has pierced eyes like those of No. 2, and the hair is represented by a thin band of clay laid across the head and reaching to the shoulders.

20. (Fig. 4.) *Female figure of the 'plank' type*. Height .083 m. (Found during the excavations of 1907, No. 86.) A hard, reddish clay with a rough cream slip and lines of bright metallic paint. The neck is hollowed for the insertion of the head, which is missing. The right arm is broken, the left is raised and curved forward. The breasts were added separately, the right is missing. Lines of black paint are used to shew the girdle and the folds of the dress in front below the waist, while down each side runs a zigzag line, which, although on both sides, may represent the open side of a Doric *peplos*,¹ in which case the line just below the breasts may be a rough indication of the *apoptygma*. There are lines of paint on the neck, round the shoulders and across the arms. Besides its primitive form, the nature of the slip and the metallic paint point to a date in the Geometric period for this figurine.

21 (Fig. 4) is a similar, more fragmentary, figure with faint traces of a cream slip and decoration in black paint.

22. (Fig. 3.) *Skirt of female figure*. Height .045 m. Thin, creamy, hard slip with lines of black-red paint and a wide matt stripe of purple down the sides. The design on the skirt shews a network across the whole front and above it a series of chevrons pointing upwards; a fringe is roughly shewn along the edge of the skirt. The clay protrudes below it, but the feet are not indicated. The quality of the purple paint points to a date late in the seventh century.

23. (Fig. 4.) *Rough, seated figure of Athena (?)*. Height .06 m. Pink-buff clay, no slip. The figure has been made on a stick with a wide, rough opening below and a narrow one at the neck. The arms were outstretched but are broken, as also is the head. A round boss has been left on the chest to indicate a pendant or perhaps the Gorgoneion of a recognised Attic type of seated Athena,² the artist probably intending to finish it later with paint.

24. (Fig. 3.) *Standing figure*. Height .074 m. A hard, reddish clay with a very rough black-red slip. A clumsy piece of work: the base is

¹ Cf. a similar zigzag line on a lead figurine, *B.S.A.* xv. p. 128, Fig. 6, 33.

² Cf. Gerhard, *Akad. Abhand.* Pl. XXII.

slightly hollowed, the arms are outstretched, the head has been added separately and the clay roughly smeared down front and back. The eyes are pierced.

25. (Fig. 3.) *Male figure, broken at the waist, probably a rider.* Height .053 m. A hard, smooth, buff clay with traces of white slip and lines of brown paint. The eye is treated as in Nos. 2, 3 and 4. There is a sunk line across the head where perhaps a thin band of hair has been broken away like that on No. 18.¹



FIG. 4.—HAND-MADE HUMAN FIGURES.

26. (Fig. 3.) *Helmeted figure, broken at the waist.* Height .05 m. The clay is a smooth yellow-brown, possibly Argive. The figure is probably part of a warrior on horseback of a type common among the terracottas of Cyprus.² He wears a high, peaked cap (of which the tip is broken) coming down to the line of the eyebrows and the crossbelts of a warrior. Both arms were raised; flat disks represent the eyes. There was another, rougher figurine of this type.

27, 28, 29 (Fig. 4) are examples of a number of *grotesques* of a type common at the Orthia. The clay of 27 is burnt black, the other two have

¹ Cf. also *Argive Heraeum*, ii. Pl. XLVIII. 3.

² *Excavations in Cyprus*, 1900, p. 70, Fig. 112.

a slip of black paint; 29 has a decoration of incised circles on the front of the neck.

30. (Fig. 4.) *Torso of painted female figure*. Height .085 m. (Found during the excavations of 1907, No. 110 G.) Orange-buff clay, cream slip, decoration of black and red paint. The figure is very thin from back to front, too thin to have formed part of a whole-length statuette, unless seated. The clay of the head has been nipped to form a sharp profile edge from which the nose is cut: the chin has been scooped out in full-face in a manner common in these hand-made figures:¹ the eye is a flat disk with a painted ring round it and a dot in the centre. Curious lines are painted down the cheeks and on the chin, and one can only conclude that this is intended for a beard and that perhaps, in view of the prominently shewn breasts, twice ringed with paint, this figurine represents the Cypriote Venus Barbata.² The necklace is interesting,—there are two bands round the neck, and from them hangs a great lotus bud with a separated black outline, and with the centre painted a reddish-black in the style common on Rhodian vases, though it is only clumsily drawn with no sign of the calyx-leaves.³ There are cross-lines decorating the shoulders. The back of the figure is covered with cross-lines in dull red.

31. (Fig. 5.) *Seated figure on a high support*. Height .10 m. Coarse reddish clay, no slip or decoration. The support is columnar, swelling out to a hollowed base; at the top it divides into two curving ends, and between these are the remains of a female figure—a flat skirt, and traces shewing that the right hand rested on or near the knee. The feet are not shewn and a small cushion of clay is set in behind the figure to support it.

It is tempting to call the column a tree and to see in the figurine a reflection of the worship of the primitive nature-goddess in her aspect of tree-goddess, a cult especially popular in Laconia,⁴ in some cases the cult-image being actually set in a tree,⁵ and this figure might be linked with the legend current at Sparta, where 'They call the image (of Artemis) Lygodesma (Willow-bound) as well as Orthia, because it was

¹ Cf. *B.S.A.* xiv. p. 51.

² Farnell, *Cults of the Greek States*, ii. p. 628.

³ This type of pendant is often copied in lead throughout the Laconian periods I–IV; cf. *B.S.A.* xv. p. 140, Fig. 11, 20–23, and below, No. 32.

⁴ Cf. Farnell, *Cults*, ii. p. 429.

⁵ Cf. Boetticher, *Der Baumkultus der Hellenen*, pp. 140 ff.

found in a thicket of willows, and the willows, twining round it, kept the image upright' ¹ or with the honours paid by Spartan maidens to Helen's plane-tree.²

But there is a close art-parallel in a group of fourth-century coins from Gortyn,³ where a female figure in a long dress, and in a similar pose with one hand by the knee, is set high in a tree that curiously resembles ours. This tree, too, though variously interpreted, is probably a willow, as Dr. Cook points out; ⁴ but whatever the species, the tree is a legacy



FIG. 5.—HAND-MADE FIGURINE AND TWO MOULDED HEADS.

from the old nature-cult and betrays the lady's history though she may figure under a new name. The generally accepted view, supported by Dr. Cook, is that she is Europe, but the finding of this statuette fits better with Dr. Svoronos' identification of her as Britomartis-Diktynna,⁵ for there actually was a sanctuary of Diktynna in Sparta, though indeed it

¹ Paus. iii. XVI. 7.

² Theocr. xviii. 43.

³ Cf. Svoronos, *Britomartis*, *Rev. Belge de Numismatique*, 1894.

⁴ *Zeus*, i, p. 528. The willow plays an important part among tree-cults: cf. Athenaeus, xv. 672, for the willow in the cult of Hera at Samos, also Boetticher, *op. cit.* pp. 333-5.

⁵ It is not essential to his theory that the tree should be the oak he claims it to be. Cf. Svoronos, *op. cit.*, p. 25.

was not on the Acropolis, but 'close to the city wall,'¹ and, under the title of Artemis Issoria, she had another shrine there.²

The clay from which the figurine is made is of the reddish, coarse kind that is usually associated with the fourth century or later, and it is possible that it is of the same date as the coin and that both follow a common prototype imperfectly understood. It is perhaps fanciful to find a further point of resemblance and to see in these branches the head of the eagle that appears on some of the coins,³ but certainly there is a curious similarity, and one can almost convince oneself that the clay shews the bird's eye. If this is so, the presence of the two heads will need some other interpretation than that which explains the eagle as Minos metamorphosed;⁴ the birds, like the tree, may come from an older stratum of nature worship.⁵

MOULDED HUMAN FIGURES.

32. (Pl. I, *a*, *b*.) *Large painted head with 'cross-ribbed' hair.* Height .105 m. Thickness .055 m. Found south of the west portion of the Chalki-oikos in the stratum (3c).⁶ Hard red-brown clay, a hard, thick, white slip, black paint, white dots on necklace and the band of the dress. The head is solid, with a rough core of clay wrapped inside the thinner, outer layer; it has been made in a mould much resembling the one used for the Janiform head from the Orthia shewn in *B.S.A.* xiv. p. 59, Fig. 4e, and in profile here, Pl. I, *c*., but in our head more details are worked—the ears and curls are moulded and the elaborate painted decoration is extraordinarily vivid. The brow is a line of paint, the eye is scarcely sunk beneath the brow and is merely a bulge on the surface with details all supplied with the brush, the lips are thin and straight. The ears are set high and pulled forward in the primitive way, and on either side of the face hangs the heavy, wiglike hair with faint horizontal waves which are elaborately painted—dark paint over the white slip, leaving three strips white across the black, the first decorated with a row of circles inside rings of dots, the second with hanging hook-spirals, the third with a row of z's facing towards the centre.

¹ Paus. iii. XII. 7.

² Paus. iii. XIV. 2. "ἐπανελθοῦσι ὀπίσω πρὸς τὴν λέσχην (Κροτανῶν) . . . ἐπονομάζουσι δὲ αὐτὴν καὶ Λιμνίαν, οὖσαν οὐκ Ἀρτεμιν, Βριτόμαρτιν δὲ τὴν Κρητῶν." Cf. also Paus. iii. XXIV. 6 for another sanctuary of Artemis-Diktyнна at Hypsa.

³ *B.M. Coins, Crete*, Pl. IX. 9.

⁵ Cf. J. E. Harrison, *Themis*, pp. 180 ff.

⁴ Cf. Svoronos, *op. cit.* p. 22.

⁶ *B.S.A.* xxvi. pp. 250-1.

The moulded curls on the forehead are painted over with a row of hook-spirals to left, hanging below a band decorated with cross-lines. An elaborate necklace and pendant are done in black with decoration of white dots. On the top of the head is a broken patch shewing that there was a loop for suspension as in the similar head referred to. The back of the head is just smoothly rounded and painted black, and a white strip is left up each side.

The clay suddenly becomes thinner at the shoulders, and here the neckband of the dress is painted with a decoration of tongue-pattern, a row of white dots on a black line, and a row of z's to right. Judging from the rough break at the shoulders, there were arms attached to the figure, but from the thinness of the clay below the neck one would doubt whether the head could ever have formed part of a complete figure; perhaps the artist merely continued a small overlap beyond the mould, for though there are examples of a moulded head set on a roughly modelled, flat body,¹ our head is on too big a scale and too heavy for that. It is puzzling to know what the head-dress is meant to be, for these carefully painted bands cannot be mere fanciful patterns. Perhaps they can be explained by comparison with the Janiform heads on a bowl from Naukratis,² where the decoration can only be the embroidery on a veil. But a veil would conceal the waves of the hair, which are distinctly shewn on our head, and it seems better to take the three painted strips as decorative bands confining the hair, a form of coiffure that is common in the Orientalising period.³

The striped band across the forehead probably represents the common Oriental *stephane*, decorated with a tongue pattern.⁴ Both the *stephane* and the curls⁵ on the forehead are frequently found in connection with the 'cross-ribbed' hair. The pendant seems to be a clumsy version of the bud-pendant noticed above on the figurine No. 30;⁶ the white

¹ Cf. *B.S.A.* xiv. p. 56, Fig. 3, *a*, also Heuzey, *op. cit.* Pl. XIII. 1, 3.

² E. A. Gardner, *Naukratis*, ii. Pl. VI.

³ Cf. Poulsen, *op. cit.* p. 158; also Studniczka, in *Antike Plastik* (*W. Amelung* z. 60 *en Geburtstag*), p. 249.

⁴ Cf. Müller, *Der Polos*, p. 19; also the ivory plaque from Sparta with a sphinx wearing this *stephane*, *B.S.A.* xiii. p. 87, Fig. 22 *b*.

⁵ For the curls cf. Poulsen, *op. cit.* p. 150, Fig. 177 and p. 156.

⁶ The pendant *d*, p. 88, shews a more complete specimen than those figured in *B.S.A.* xv. p. 140, Fig. 11, with the prominent crown of leaves set above the bead which is reproduced on the terracotta; cf. Koch, *Dachterrakotten*, p. 44, Fig. 58.

dots represent an engraved design on the jewel, shewing that the artist had not yet learnt the use of incision for details. In view of the painted decoration the head cannot be put very early, certainly not into the eighth century. For, though its technique and size speak for a Geometric origin, the patterns shew Orientalising influence and it must be classed with Sub-Geometric ware. The use of white dots and the absence of purple link it with Geometric ware; the tongue pattern, z's, hook-spiral and dotted circle ¹ occur both on Sub-Geometric and on Laconian ware after the Laconian I period, the first two being very prominent on Laconian II pottery. The treatment of the pupil of the eye as a circle with a central dot is rare, but occurs at Sparta on the Laconian II lakaina,²



LEADEN COPY OF PENDANT FROM THE ORTHIA.

which has moulded heads on the handles that are not far removed from ours though of a finer style.

The Janiform head ³ from the Orthia, referred to above, compares so closely with ours that it should be described more fully than it was in its first publication. It is made of a soft, orange-buff clay with a cream slip, and traces of black paint are still left on the eyes. It is made of two heads from the same mould with a loop for suspension. There are no curls, but the eyelids are moulded, the face is a better oval and the chin better modelled than on ours: the mouth is straight with thin lips.⁴ The hair wells out on either side of the face, hiding the ears, the furrows

¹ Cf. *B.S.A.* xxviii. p. 56, Fig. 3, *n*, and p. 66, Fig. 10.

² *Ibid.* xv. Pl. III. Cf. also Pfuhl, *Malerei u. Zeichnung*. iii. p. 46, Fig. 198.

³ The fact that this head is Janiform makes it, as far as I know, unique among the terracottas of Sparta and points to Eastern influence—perhaps from Syria (cf. *Jahrb.* xxvi. p. 236)—though I do not think there is any question of its being imported, for the clay is the same as that used for many Spartan hand-made figurines.

⁴ Cf. the features of the *protome* No. 42 below.

of the waves are more defined. It seems almost as though this Janiform head were the work of a more skilled—perhaps foreign—workman, and had been copied by a potter working on the old Geometric lines, making up for his deficiencies by the elaborate details of hair and ears and the lavish work of his brush.

33. (Fig. 5.) *Large head chipped round the sides.* Height .095 m. Soft red-brown clay with a friable creamy slip and black paint on the hair. The head was badly damaged by a blow of the pick as it came to light, but the features are recognisable. It was found embedded in 'stereo,' just inside the E. wall of the early sanctuary,¹ and it seems to be another version of the Janiform head referred to above. The features are the same, and the hair on the head is flat and has the same caplike effect; from the chipped edge of the face it seems as though the long side-locks had just been snapped off. In this respect it compares with the head shewn in *B.S.A.* xiv. p. 61, Fig. 5*b*. In both cases the side-locks are neatly broken away, not, I think, by pure accident. It may perhaps be due to a systematic breaking of holy things when they were discarded from the temple. Both heads are flat at the back and unpainted, and cannot be from plastic vases.

34. (Fig. 6.) *Painted protome with 'cross-ribbed' hair.* Height .055 m. Hard, orange-pink clay, cream slip, black paint for hair and details. The eyes are just a bulge, slightly sunk below the brow, and the painted details are added in very fine lines. The nostrils are wide and elaborately modelled, the mouth is short with heavy, curved lips, and a furrow runs down the cheek from nose to chin in an attempt to give the face expression.² The small ears are set high and painted white with no details. The locks on either side of the face are long, on the top of the head the hair is flat and is confined by a narrow *stephane*, painted white; the narrow line of a white veil, with moulded edge, runs across the forehead and under the side-locks.³

35. (Fig. 5.) *Unpainted head with 'cross-ribbed' hair.* Height .094 m. The clay is grey-brown with a few large flecks of mica in it and is burnt black in places.

As in No. 32, the outer layer of clay has been wrapped round an inner

¹ *B.S.A.* xxviii. pp. 39 ff.

² Cf. below, Plastic vases, No. 1.

³ This narrow band on the forehead appears also on a vase from Crete, Pfuhl, *op. cit.* iii. p. 10, Fig. 56. Cf. also Maximova, *Vases Plastiques*, Pl. XXIV. 95, and Pl. XXX. 112.

core, and here the outer wrap has flaked off, leaving the pointed end of the inner bar exposed; or it may be that the head was inserted by this point into a separately made body with the hair covering the join as is done in many Cypriote terracottas.¹ The hair falls in heavy, waved lumps on either side: on the top of the head it is flat and plain. The ears are set high and pulled forward, and here are the same wide nostrils, heavy lips and furrows from nose to chin as on No. 34, though in this case the lips are quite straight.² But the eye is treated in quite a different way: it is sunk a little under the brow and the eyelids are shewn as a raised, oval rim round a raised, circular pupil. It is a distinctive method, and, with the treatment of the nose and mouth noticed above, becomes characteristic of Spartan work of the sixth century.³ This head closely resembles that on the *xoanon* of an ivory plaque,⁴ where the sketchy addition of a *polos* on the frame of the relief is not enough to disguise the type.

36. (Fig. 6.) *Upper half of figure wearing a low polos.* Height .06 m. Red-buff clay with a hard, creamy slip. The figure is female with the arms close to the sides, and was most probably draped, though the contours of the figure are clearly shewn. The ribbed hair hides the ears and wells out over the forehead under a low *polos*; behind the hair is a line that may be a veil, but is more probably the overlap of the clay from the mould.

There were also two smaller heads of this type found. Similar figurines were found at the Orthia site dating from periods through the seventh into the sixth century.⁵

37. (Fig. 6.) *Upper half of figure with hands to the breasts.* Height .06 m. Clay soft red-brown, no slip. A nude female figure with a low *polos* and hair like that of No. 36, except that it finishes in a fringed border of five straight locks on each side; there is a very similar figure from the Orthia, also holding the breasts and with the fringed hair, though the *polos* is higher.⁶

The widespread motive of the hands raised to the breasts occurs frequently at Sparta.⁷ The straight fringe is so clearly modelled that I

¹ Cf. Myres, *J.H.S.* xvii. p. 165.

² For the curious straight, heavy lips, cf. *B.S.A.* xiii. p. 80, Fig. 18, *a*.

³ Cf. Langlotz, *Frühgr. Bildhauerschulen*, p. 92.

⁴ *B.S.A.* xiii. p. 106, Fig. 32.

⁵ Cf. *ibid.* xiv. p. 60.

⁶ *ibid.* p. 59, Fig. 4, *b*.

⁷ Cf. *ibid.* p. 67 f.

do not think it has anything to do with the triangles that sometimes are set along the edge in the 'cross-ribbed' style, though the general lines of the figurine are curiously like those of a figure on a gold plaque from Rhodes¹ with the hair done in this style; it seems more likely that it is directly copied from the Egyptian fringed wig.²



FIG. 6.—MOULDED FIGURES WITH 'CROSS-RIBBED' HAIR.

38. (Fig. 6.) *Head from a vase.* Height .07 m. Hard reddish clay, thin hard buff slip. Traces of red paint in rays round the hood. This head must have formed part of a vase, though it is difficult to see in

¹ Poulsen, *op. cit.* p. 167, Figs. 193-4.

² The style is closely copied on a sherd from Naukratis, *B.S.A.* v. Pl. VIII. 1, and appears elsewhere, e.g. *A.Z.* 1881, Pls. XI, 2a, XIII, 6.

what way it was attached. It finishes in a round tube which is hollowed a short way up. It has a peculiar hoodlike back-piece, and the headdress, with bands on the forehead and side masses ribbed across at wide intervals and narrowing at the ends, must be an imitation of the Egyptian *klaft*.

39-41. (Fig. 7.) *Fragments of xoana of the 'beaded locks' type.* (No. 39 is from the excavations of 1907.) All three are made of a hard red-brown clay. No. 41 has a creamy, friable slip with traces of red paint down the sides; No. 39 also has slight traces of a cream slip. The height of No. 41 is .14 m. There were three other fragments.

The three beaded locks on each shoulder are very cleanly moulded, the dress falls close to the body, held by a band at the waist, and the arms hang down with the hands open and flat against the sides. The figure stands on a low base and the feet are shewn by a rough lump protruding below the skirt. The hair is flat on the head and comes low on the forehead: the eyes are shewn in a distinctive way with the upper lid lowered and partly concealing the eyeball: the brow is well marked, the mouth carefully moulded and almost straight without the heavy side furrows noticed in No. 34¹ above. A number of figurines and *protomai* of this type were found at the Orthia² and the Menelaion,³ mostly dating from the Laconian I and II periods, some attached to vases: many of them are from the same mould and the others vary little. There is no question of their being imported: the clay is Spartan and their use on vases must mean a local manufacture. The numbers in which they have been found supports the view that the type is based on the famous *xoanon* of Artemis Orthia.⁴

42. (Fig. 7.) *Protome of the 'beaded locks' type.* Height .052 m. Clay brick-red with a thin buff slip. This *protome* reproduces exactly the head of the figurine No. 39, though the face is slightly longer. It is cut off short and the third lock, coming at the back of the statuette, is omitted in the flatter relief. The head is pierced for suspension.

43, 44. (Fig. 7.) Two out of three fragments found of a type⁵

¹ In this and other details the head has much in common with the Janiform head mentioned in connection with No. 32 above.

² Cf. *B.S.A.* xiv. p. 59, Fig. 4, c, k, n, p.

³ Cf. *ibid.* xv. p. 120, Fig. 3, 32, 37, 39.

⁴ Cf. *ibid.* xiii. p. 108. The fact that examples of the figurine occur at the Menelaion and on the Acropolis as well as at the Orthia does not weaken this theory; dedications are so haphazard, without regard to the cult, e.g. the lead figurines of Athena which are found at all three shrines.

⁵ Cf. *ibid.* p. 107, Fig. 33.

slightly different from Nos. 39-41. They are narrower and have a wide base and a raised band down the front of the dress, probably representing an embroidered panel, but no traces of painted decoration survive on any of the Acropolis fragments.



FIG. 7.—MOULDED FIGURES WITH 'BEADED LOCKS.'

These Spartan terracottas must surely throw some light on the problem of the figures with the 'beaded locks' coiffure, the so-called 'Daedalid' figures,¹ of which the statue dedicated by Nikandre in Delos is typical. They have all the characteristics of the group—the hair, the

¹ Cf. Löwy, *Jahresh.* xii. 1909, pp. 243 ff.

pose and the close-fitting dress with embroidered panel.¹ Both Crete and Rhodes have in turn been claimed as the first Greek home of this type, but I do not think it has been realised in what quantities terracottas of this kind have been found at Sparta,² and if the early seventh-century dating for some of these holds good, Sparta must have a good claim to be the original centre whence the type was distributed so widely over Greece.

The claim of Crete rests mainly on the evidence of the Eleutherna statue, which is later in date than many of the Spartan terracottas. Yet, if it were the outcome of an earlier local tradition, one would expect small objects to reflect the same style, whereas, among the terracottas exhibited in the Candia Museum, there is not one with these stylised, beaded locks.

Poulsen pleads for Rhodes as the distributing centre, basing the claim mainly on the gold plaques from Rhodes.³ These plaques have the 'cross-ribbed' style of hair, in some cases finishing in a border of triangles, and he treats the 'beaded locks' type as derived from these.⁴ Ignoring these Spartan terracottas,⁵ he maintains that the style spread from Rhodes to Greece only in the sixth century. But in view of *protomai* like No. 42, it seems more probable that the triangle-edge to the hair is derived from the 'beaded locks' style than the other way about. If, to make a *protome* from a statuette, the locks are cut short before the ends separate over the shoulder, the result is a close-set row of balls forming the rounded ends of the locks of hair, and these will soon be misunderstood when the hair is treated as one mass, not as separate locks; they become points⁶ and are transferred as triangles to the edge of the contemporary 'cross-ribbed' style.⁷ It seems more likely that the fine examples of the

¹ The features of the heads, Nos. 39 and 42, with the long chin and thin lips of the later Sparta group (cf. *B.S.A.* xv. p. 123) are extraordinarily like those of the statuette from Auxerre (*Mon. Piot*, xx. 1913, Pl. 1). They have not, however, the curls on the forehead.

² I have counted in the Sparta Museum thirty examples of the heads of statuettes and *protomai* from the Orthia and eight from the Menelaion. With these should be considered the male figures with the "beaded locks" coiffure (*B.S.A.* xiv. p. 66, Fig. 7, *i*, and *ibid.* xv. p. 122, Fig. 4, 60), the bronze *protomai* (*ibid.* xxviii. Pl. X.), a number of lead figurines (*ibid.* xv. p. 128, Fig. 6, 1) and the varieties (*ibid.* xiv. p. 59, Fig. 4, *i*, *m*, and *ibid.* xv. p. 120, Fig. 3, 33).

³ Poulsen, *op. cit.* p. 142, Fig. 159.

⁴ *Op. cit.* p. 166 ff.

⁵ He regards them only as figures with "senkrechten Flechten," p. 156, note 18.

⁶ As e.g. in the terracotta, Poulsen, *op. cit.* p. 157, Fig. 186.

⁷ The ivory plaque from Sparta, *B.S.A.* xiii. p. 80, Fig. 18, *b*, shews a slight variation, with the ends of the beaded locks attached to the ribbed hair.

'beaded locks' style found at Sparta are among the earliest forms, perhaps based originally on an Egyptian style,¹ that the fashion was carried to Rhodes by the colonists of the seventh century and there was copied and in time degenerated.

45. (Fig. 7.) *Large head with 'beaded locks' coiffure.* Height .073 m. A dark grey, rough clay with traces of white paint. The figure is broken off at the shoulders. The head is formed, like No. 32, by wrapping a thick core inside an outer layer of clay. It seems to be an early version of the 'beaded locks' type: there are only two locks, the ears are roughly shewn, the eyes are a mere bulge with no overhanging brow, the lips are thick and straight with deep furrows at the sides as in No. 35.

46. (Fig. 7.) *Protome with 'beaded locks' and high polos.* Two heads were found from the same mould, one of hard, red-buff clay with a hard, buff slip, the other (shewn here) of a hard, dark grey clay without slip. Its height is .045 m. Two others, apparently from the same mould, were found in the earlier excavations, one at the Orthia, No. 1328, the other at the Menelaion, No. M. 60.

The head is a more elaborate version of No. 42, with three locks on each side, and six delicately made curls on the forehead, all facing from the centre; the eyes are treated in a similar way, but with the eyelids more emphasised; the ears are pulled forward and carefully modelled with a groove running round the rim. It must be work of the sixth century. As a rule, the Spartan 'beaded locks' type of head is found without any headdress,² but here it is combined with a high crown which slopes outwards as it rises and is decorated with a fine tongue-pattern. On the top it has been cut away behind, and it is possible that it was set below the projecting lip of a vase in the manner of some Corinthian *pyxides*,³ though there is no example of such a use in Laconian ware. (The other heads have not this cutting.) This form of headdress appears on many of the Spartan ivory,⁴ terracotta⁵ and lead⁶ figures of the Orientalising period, and ceremonial crowns of leaves seem to have played a prominent part in Laconian ritual.⁷ In the *Gymnopaedia* the Thyreatic wreath of

¹ Cf. *Kunstgeschichte in Bildern*, i. p. 18, Fig. 4.

² Though the *polos* is combined with a freer type of the "beaded locks" coiffure, cf. *B.S.A.* xiv. p. 59, Fig. 4, *i*, *m*.

³ *C.V. France*, fasc. 9, III Ca, Pl. 11.

⁴ *B.S.A.* xiv. p. 23, Fig. 8.

⁵ Cf. note 2 above.

⁶ *B.S.A.* xv. p. 128, Fig. 6, 26.

⁷ Cf. Müller, *Der Polos*, pp. 27-8.

palm leaves was worn by men, and there is evidence that perhaps the Dancers of Karyai wore the Asiatic crown of reed leaves: again Hesychios mentions the “σαλία· πλέγμα καλάθῳ ὅμοιον, ὃ ἐπὶ τῆς κεφαλῆς φοροῦσιν αἱ Λάκαιναι.” But one cannot identify the example worn here, for, whatever form is represented, it appears in the art form of the Phoenician tongue-pattern.¹

47. (Fig. 8.) *Painted head with polos*. Height .06 m. A good yellow-cream slip; black paint is used for details, and purple on a band across the forehead and on the side-locks. The *polos* is high and decorated with a tongue pattern, it rises in a double curve from a small beaded rim, and below it is a moulded band of purple. The hair is in waves on the forehead, and the fragment of the side-lock on the left shews both cross incisions and beading. The eyebrow is slightly incised and painted, and the eye is treated with the eyelid as a raised rim.

48. (Fig. 8.) *Upper part of figure with polos*. Height .075 m. Hard red clay, yellow rough slip with red paint on the *polos*. The figure is broken off at the waist, and the arms at the shoulders, but they were evidently stretched forward as in riding figures.

The *polos* is undecorated, but curves well forward as it rises. The eyelids are raised rims, though more almond-shaped than in No. 47, and the brows form a ridge in strong relief joining over the nose. The hair is in waves on the brow and the side-locks fall forward on the shoulders, waved in curious regular tiers that are reminiscent of the fringed head-dress of many Cypriote figures,² in fact, judging from the colour of the clay and the slip, this figurine might perhaps actually be from Cyprus.

49. (Fig. 8.) *Protome with parted hair and polos*. Smooth, dark brick-red clay. The *protome* stands in relief from an oblong bar of clay which is broken off at the bottom. It is roughly rounded off at the back, and is perhaps stamped rather than made in the mould, for the right eye is double-struck. A *protome* from the same mould with a hole for suspension was found at the Orthia (No. 1080).

The *polos* is decorated with a simple tongue pattern and has a heavy double rim³ where it rests on the head. It seems to rest on a veil that is shewn falling on each side of the face by a line in relief and incised diagonally. A single lock of hair on each side is shewn in the same way. On

¹ For a similar head, though with a smooth *polos*, cf. *Mon. Piot*, xxii. Pl. XIV.

² Cf. Cesnola, *Atlas*, ii. 1, Pl. XXVIII. 231.

³ For a *polos* with similar double rim cf. *B.S.A.* xiv. p. 23, Fig. 8.

the brow the hair is parted and looped up on each side, which is not a Spartan fashion.¹ The ears are set absurdly high and the clumsily



FIG. 8.—MOULDED TERRACOTTAS OF VARIOUS TYPES.

moulded features are of a type common among the terracottas of the

¹ It seems to be an oriental style; cf. Poulsen, *op. cit.* p. 105. The treatment of the side-locks is characteristic of Syrian work; cf. Hogarth, *B.S.A.* xiv. p. 190, Fig. 3, and Ronzevalle, *Mélanges de L'Univ. Saint-Joseph*, xii. Pl. XXII. 3, 4.

Laconian I and II periods.¹ The dress meets in a V at the neck, and below this the clay becomes thinner and the whole cannot have continued much further. A double-moulded hatched line continues the line of the veil above the head on either side of the *polos*, as though the *protome* were a part of the decoration of a vase like the heads on the handles of the *lakaina* (*B.S.A.* xv. Plates III and IV), though here evidently it has been moulded and finished independently.

50. (Fig. 8.) *Protome*. Height .065 m. Clay, soft red-brown, traces of brown paint. The features are much worn, but enough remains to shew that they were primitive with only a raised oval for the eyes. The hair falls in three locks as seen from the side, the front one is beaded. Curls are slightly modelled on the forehead. The *protome* is cut off square above and is flat behind and must have been attached as decoration to a vase.

51. (Fig. 8.) *Upper half of small figure*. Height .045 m. Clay, hard red-brown, no slip, lines of black paint. The figure has the arms bent and close to the sides and is perhaps female, wearing a narrow belt that seems more likely to be part of the female dress, though in the pose it strongly resembles a small ivory nude male figure found at the Orthia,² and the features are curiously similar.

52. (Fig. 8.) *A small plaque, shewing a female figure with the hand across the body*. Height .075 m. (From the excavations of 1907.) A hard, red-buff clay with a cream slip and double lines of black paint across the body, below the breasts and again at the waist. There are also traces of paint on the hair. The pose occurs on other Spartan figurines.³ This may be an early version, judging from the slip and the painted decoration, also from the arrangement of the hair, which falls in a number of straight, narrow locks. It may be perhaps assigned to the beginning of the seventh century.

53. (Fig. 8.) *Protome, helmeted head*. Height .045 m. The clay is a hard, orange-buff without slip. The head is in full-face, and the helmet, with cheek- and nose-pieces but without a crest, is of the type that appears regularly on a group of plastic vases found at Sparta,⁴ which shew also

¹ *B.S.A.* xiv. p. 56, Fig. 3, *a*.

² *Ibid.* xii. p. 328, Fig. 5, *b*.

³ Cf. *ibid.* xiv. p. 66, Fig. 7, *b*; cf. also *a* and *c*.

⁴ Cf. *ibid.* xxviii. p. 64, Fig. 8; also Maximova, *op. cit.* i. pp. 153 ff., and there is a miniature bronze version, *B.S.A.* xxviii. Pl. VIII. 23.

the same features—the large, elliptical eyes, the curved mouth and pointed beard. But, while in the vases the helmet conceals all the hair, the *protome* has beaded locks, two on each side, appearing below the cheek-pieces. This head is hollowed out behind, differing from the other *protomai*, which are all solid. The clay is like that of the moulded pithoi found at Sparta, and the *protome* may well be from the hand of a pithos-maker who was accustomed to mould his figures separately and apply them to the pot. On the sixth-century pithos fragment found at the Heroön¹ the head of a warrior has beaded hair, helmet and features like these, but the helmeted head in full-face² does not occur on the pithoi.

54. (Fig. 8.) *Head with applied ornament*. Height .04 m. Clay, yellow-buff, and fine and soft. The head has been moulded and then touched up with a pointed instrument, and the hair and headdress added by hand. It is very different in style from any of those described above; the eyes are large, prominent ovals, the mouth narrow and curving up at the corners. Curls on the forehead are shewn by a row of rounded lumps of clay, small locks fall on the cheek, the hair is rolled up in a ball on the top of the head, and round it runs a narrow crown; inside this is a higher, vandyked crown, and disk-like ornaments project on each side of the head above the ears; both are perhaps meant to represent a crown of leaves or flowers. The type with the headdress added by hand and the features touched up, is a common one at Tarentum,³ and the quality of the clay proves this head to be almost certainly an import from that city.

55. (Fig. 8.) *Head from the side of a vase*. Height .05 m. Clay, hard grey with traces of soft, creamy paint: black paint on the vase rim. The hair is unmodelled except for curls on the forehead, and only a fragment remains of the heavy side-locks covering the ears; probably all details were added in paint. The proportions are good and point to a date nearing the fifth century.

56. (Fig. 9.) *Miniature votive shield*. Diam. .09 m. Clay, hard buff. The shield is of the usual type, circular, with a rim.⁴ The inner surface is covered with a hard, red slip, and decorated with an incised scale-pattern, two of the rows of scales being painted white; part of the surface is left plain, and here, to the right of centre, is attached the

¹ *B.S.A.* xii. Pl. IX.

² For another example from Italy, cf. *B.M. Terracottas*, B 576, and cf. below, Reliefs, 1.

³ Cf. Winter, *Terrakotten*, III. i. p. 205, Fig. 2, and p. 209, Figs. 1, 3.

⁴ For other terracotta shields, cf. Robinson, *A.J.A.* 1906, p. 170.

handle. The outside has a decoration of radial crescents to left in black and red alternating with white, the white being laid on the black paint; the outlines are incised. Outside the crescents is a plain red band, and beyond that the rim is black and decorated with a ring of white dots with red centres, perhaps, as Lippold suggests,¹ a simplified version of the rim decoration of a real shield. The red colour is a different thing from the purple of Laconian pottery, but it appears at Sparta on some of the architectural terracottas, which have also, as their most usual decoration, the same incised scale-pattern and radial crescents.² The crescent

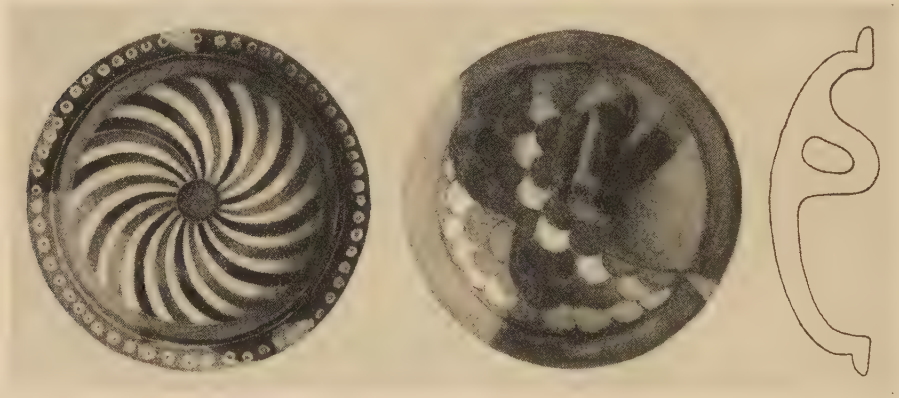


FIG. 9.—(No. 56) MINIATURE TERRACOTTA SHIELD.

motive is common as a shield decoration on Proto-Corinthian and Corinthian vases, and it appears frequently on the shields of the warriors among Spartan lead figurines,³ though rarely on Laconian ware,⁴ where the scale-pattern, so popular at Corinth, is unknown. This suggests that the shield and the architectural terracottas with the same decoration are not the work of the makers of Laconian ware, but of another group of potters, using the same repertory as the Corinthian potters.

57. (Fig. 8.) *Fragment of draped, seated figure*. Height .08 m. Red-orange clay, containing a certain amount of mica, no slip. Judging from the clay, this is an importation from Asia Minor. It is a rough

¹ *Münchener Arch. Studien* (1909), p. 445.

² *Artemis Orthia* (1929), Pl. XXII. and p. 123, Fig. 92.

³ Cf. *B.S.A.* xv. p. 138, Fig. 10, 18. Cf. also the relief, below, No. 1.

⁴ Cf. *ibid.* xxviii. p. 72.

variant of the seated goddess type common enough in the sixth century.¹ The right hand, in low relief, lies across the breast with the thumb open, though it holds no attribute. The hair falls in flat strands on the shoulders; the back of the throne appears as a projection behind the left shoulder.

58. (Not figured.) *Fragment of seated, enthroned figure.* Height .05 m. Only the side of the throne survives, with the right arm resting on the knee, but there is enough to shew that the fragment is from the figurine of a seated goddess of the most usual Ionic type;² the clay too is identical with that of many Ionic terracottas—smooth buff, containing a quantity of mica.³ There was a small fragment from a similar figure.

59. (Not figured.) *Lower half of a small nude, male figure.* Height .045 m. (From the excavations of 1907.) The clay is a hard, brick-red: the left arm hangs by the side with clenched hand.

60. (Not figured.) *Large female head on a circular base.* Height .10 m. The clay is a red-brown: the head is hollow, made in a deep mould and roughly smoothed behind. The hair falls in thin, waved locks on the shoulders: there seem to be large earrings, but the top part of the face is all broken away.

PLASTIC VASES.

Beside the aryballos in the form of a helmeted head published by Droop,⁴ the following, though fragments only, should be recorded:

1. (Fig. 10.) *Head.* Height .06 m. Hard, light brown clay, well smoothed and without a slip. The inside is rough and unpainted. The hair and eyebrows are painted black, the eyes are unmodelled with details in black, and curls are incised in front on the black hair. The mouth of the vase, on the top of the head, is a straight band without a lip. The features are like those of the terracotta head, No. 34—wide nostrils, elaborately modelled and a furrow from the nose to the upturned corners of the mouth. The broken edge to each cheek shews that side-locks have been broken away, but otherwise it is impossible to tell what was the form of the vase when complete. The type undoubtedly dates from the seventh or early sixth century, though the unslipped clay is unusual in

¹ Winter, *Terrakotten*, iii. 1, p. 135, 1.

² Cf. *B.M. Terracottas*, B 172, Pl. IX.

³ Cf. the similar clay of the Plastic vases Nos. 5 and 6.

⁴ *B.S.A.* xxviii. p. 64, Fig. 8.

Laconian pottery of this period.¹ But as the head, in form, combines both vase and terracotta, it may be that it does the same in the technique, shewing the painted details of the vases on the unslipped surface of some of the terracottas.² It is a method that occurs again at Sparta in two plastic vases in the form of lions,³ and it is possible that the group is of local workmanship.⁴

2. (Fig. 10.) *Part of head with left eye.* Broken all round. Height .06 m. This piece is made up of two fragments found in successive years; it is unfortunate that no more of it came to light. The clay is distinctive—a hard, light brown with a highly polished surface. The eye is most elaborately moulded, like the eyes on some Proto-Corinthian vases; ⁵ its almond-shaped rim has the edge and eyelashes in black, while the eyeball is a raised circle, painted white with a black pupil: the brow is arched and painted. A few small, tight, black curls survive, like those on the Gorgon heads that are frequent on the vase-bases of Laconian II ware,⁶ and above them is a moulding, painted purple over black, which narrows but is not the finished rim. The inside is painted black, shewing that, if the fragment is actually from a vase, the vase cannot have had a closed mouth; indeed the remains of the neck shew that the fragment is from something that widened still further below, though the original shape of the vase remains a puzzle.

3. (Fig. 10.) *Fragment of bust and arm.* Broken all round. Height .05 m. A hard, reddish clay: the wall of the vase is thick and the inside cup-shaped and unpainted, with deeply furrowed wheel-markings. On the outside is a hard, creamy slip with the dress painted in the thick red-purple that appears on the vases of the Laconian II period.⁷ The left arm is bent up across the breast. The vase narrows at the waist of the figure, but below that it is broken and there is nothing to indicate how much further it continued.

4. (Fig. 10.) *Right breast and arm, broken all round.* Height .055 m. A hard, buff clay with a hard, cream slip and lines of black paint. The

¹ For an example of a vase without slip, cf. the *pyxis*, *B.S.A.* xxviii. Pl. VI.

² *E.g.* the terracottas, Nos. 6, 15, 40, above.

³ Cf. *B.S.A.* xv. p. 118, Fig. 2, 9; also Sparta Museum (No. 5182 in Excavation Register).

⁴ Though Maximova, *op. cit.* p. 189, groups the lions with Proto-Corinthian examples.

⁵ Cf. Johansen, *Les Vases Sicyoniens*, Pl. XXXI. 1, b, Pl. XLI. 5.

⁶ *B.S.A.* xxviii. p. 67, Fig. 11, a.

⁷ Cf. *ibid.* p. 63.

inside is wheel-marked. The figure curves in a little before the break at the bottom. The fabric and the clumsy modelling both seem to point to the Geometric period.

5. (Not figured.) *Left arm and part of torso.* Height .068 m. The



FIG. 10.—FRAGMENTS OF PLASTIC VASES.

fragment is of a smooth, buff clay which contains a quantity of mica, and is from a vase of the well-known 'Ptah-Socharis' type,¹ which, like the micaceous clay of which it is made, is chiefly associated with Rhodes. There is a band of red-brown paint across the neck.

6. (Fig. 10.) *Female head.* Height .05 m. This fragment, like No. 5, must be an importation. It also is made of a very micaceous clay,

¹ Cf. *B.M. Terracottas*, B 281, Pl. XVIII.

though of a brown-grey colour. It is from an alabastron of the widely distributed Ionic type of standing goddess,¹ with the vase-opening on the head. The head is narrow and the ears much stylised. There were three small fragments from similar vases, all in micaceous clay.²

RELIEFS.

I. (Fig. II.) *Fragment of a moulded relief, shewing two soldiers.* .047 × .05 × .007 m. The clay is hard and brick-coloured with a thin slip of a slightly paler colour, and contains a small quantity of fine mica flakes. The fragment seems to have come from some kind of rectangular

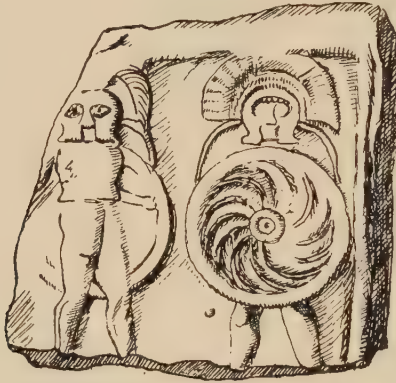


FIG. II.—(RELIEF No. I) TWO SOLDIERS.

clay box, for the clay at the back is smoothed except at the top and at the left side, where it thickens before it breaks off as though it had turned at right angles. It is impossible to tell what the size of the whole may have been: the top and left edges finish as described, but the bottom of the relief is broken off across the soldiers' ankles, and, though a moulding runs down the right side, there is a broken edge beyond it.

The design is in low relief, and shews two soldiers confronting one another, though the legs only are in profile, while the helmeted heads are full-face with the crest shewn running across the helmet.³ Each soldier carries his round shield on the left arm; the man on the left, wearing a

¹ Cf. Maximova, *op. cit.* Pl. XVI. 64.

² Cf. some similar fragments found at the Orthia, *B.S.A.* xiv. p. 64.

³ This is not an unusual method of avoiding the difficulty of shewing the crest from the front on vases and reliefs. Cf. Rumpf, *Chalkidische Vasen*, Pl. XIII.

cuirass, stands out in relief against the plain inner side of his shield; the body of the man on the right is completely hidden by his shield, which is decorated with radiating crescents. There is a strong resemblance between this relief and one in bronze, found at Olympia, shewing two warriors in a chariot, with heads and helmets treated almost exactly in this way.¹ There is a Spartan parallel in the warriors of the lead figurines, especially in the design of the shield, with the outlines of the crescents in relief.² None of the lead figurines venture to shew the head in full-face, and moreover, whether facing right or left, they always have the shield on the arm nearest to the spectator, a disregard of fact avoided by the maker of this relief though many potters are guilty of it.³

2a. (Fig. 12.) *Moulded relief of Odysseus beneath the ram.* .085 × .067 m. The clay is hard, containing a small quantity of mica, and of a dark grey colour. There is a creamy slip and decoration in black and purple paint. The relief seems to have formed one side of a clay box: the back is smoothed, the top edge roughly finished, and from the left another side runs at right angles, decorated with a border of a simplified maeander pattern in black and purple: the panel is surrounded by a raised border. Only the head of Odysseus and the head and shoulders of the ram are preserved—and on another fragment, the hind leg and tail of the ram.

The head of Odysseus is of sixth-century type, bearded, and without moustache, with the hair long and in the 'cross-ribbed' style;⁴ a touch of purple appears at the neck. Brow, eyelids and eyeballs are all in relief. The ram is a fine animal, with a great curving nose, curling horns, and fleece falling in long flocks, naturalistically broken on the ridge of the back. If the relief is of Laconian make, the ram, at any rate, is borrowed from the Rhodian artist's repertory.⁵ A curious point, that may be another link with the East, is the fact that the ram is walking to the left instead of to the right, as is the rule in all mainland black-figured versions

¹ *Olympia*, iv. Pl. XXXIX. 706.

² *B.S.A.* xv. p. 138, Fig. 10, 18.

³ Cf. the Aristonothos vase, Pfuhl, *op. cit.* iii. p. 14, Fig. 65, and the Macmillan lekythos, *J.H.S.* xi. Pl. II.

⁴ Cf. the head of the figure on the kylix, *Arch. Zeit.* 1881, Pl. XII. 3.

⁵ Cf. the plastic vase, *B.M. Terracottas*, No. B 289, best figured in Maximova, *op. cit.* Pl. XV. 61; also the plate B.M. No. A 750, figured in Zervos, *Rhodes, Capitale de Dodécanèse*, Fig. 227.

of the scene.¹ I have been able to find only four exceptions to this rule, and of these, two are inspired by Ionian traditions.² But though the art-type is Eastern in origin, there is no doubt that there was at some time a cult of Odysseus in Sparta³ and elsewhere in the Peloponnese⁴



FIG. 12.—(RELIEF No. 2) CLAY BOX WITH RELIEF SHEWING ODYSSEUS BENEATH THE RAM.

which may well have inspired this relief as well as the contemporary Laconian kylix with the scene shewing the blinding of Polyphemus.⁵

¹ Also on the jug from Aegina, *Ath. Mitt.* xxii. Pl. 8. An exhaustive list of representations of the scene appears in Franz Müller, *Die Antiken Odyssee-Illustrationen*, pp. 25-30.

² Shewing the ram to left are: The Chiusi situla, Bochlau, *Aus Ion. u. Ital. Nekropolen*, p. 119; an amphora from Vulci, *Die Königliche Vasen-Sammlung zu München*, i. p. 92, Fig. 89; two 'Kleinmeister' cups, *B.M. Vases*, ii. No. B 407; Munich, Jahn, *Münchn. Vasen*, 26 (though Jahn makes no mention of the Odysseus under the ram). Cf. also the ram alone to left on the plate noticed above, p. 105, note 5.

³ Wide, *Lak. Kulte*, p. 347.

⁴ Cf. a terracotta figurine of Odysseus beneath the ram from Tegea, Martha, *Cat. des Figurines en T.-C.* p. 121, No. 604, and the Aristonothos vase.

⁵ Perrot & Chipiez, ix. p. 498, Fig. 244.

2*b* shews another fragment, made in a similar clay, with the head of another ram. This piece is also from the corner of a box, but it is different from the other in having a string-hole bored down the thick angle. It is difficult to see how it could be combined with the large fragment which has no string-holes, unless this piece were at the back, with the lid hinged to it, though I know of nothing else of the kind.

2*c*, the piece of painted pottery, figured with these two reliefs, is of the same clay and perhaps is connected with them. It is flat and seems to be part of an oblong lid: it has a white slip and a simple decoration of lines and triangles in black paint. The remains of a handle¹ appear at one end, and the under side is unpainted and at the edge has a slight channel that might have rested on the rim of a box.

J. M. WOODWARD.

¹ Cf. the handle set in a similar way on a circular lid, *B.S.A.* xv. p. 151, Fig. 15, *g*.

NOTE ON A LACONIAN OENOCHOE.

THE oenochoe published in *B.S.A.* xxviii., 1926-7, Plate VII, has a value beyond its own particular interest in that it serves to link together a series of vases which have hitherto been considered independently of each other, and have in common this peculiarity, that they are very difficult to date. The oenochoe has been assigned to the early years of Laconian III (*B.S.A.* xxviii. p. 68), but it has certain features which suggest that it may belong to a later period. The careful and elaborate work, the complete covering of slip and the use of purple paint in the bands of tongue and pomegranate pattern : these points all suggest an early date, but they are at the same time features which might persist later. The vase has the rather squat shape which is typical of the fourth period, and therefore is not likely to be found before the end of the third.¹ The pomegranate pattern on the neck is resolved into its separate members; this foreshadows the latest development of the pattern, which in the third period usually has the form of a continuous band linked by the stems. The later examples, however, are simpler and have a straight cross-bar; here the pattern is more decorative with its curved lines and spots. The shape of the vase, then, and the type of the pomegranate pattern seem more typical of the end of the third period than of the beginning. The painter was sufficiently progressive to adopt the new types of ornament, but conservative in his retention of the complete covering of slip and in the care which he bestowed on his work. Apart from his variation of the pomegranate pattern his originality appears in other details. In the figure frieze the bird *protome* as the central *motif* of a group is new and the griffin-headed birds are unusual. The slender rays rising from the foot of the vase are relieved from excessive length by the band of three fine lines which crosses them.

¹ The typical shape of the third period is illustrated in *B.S.A.* xiv. p. 38, Fig. 5. It is, of course, not impossible that the two shapes were contemporary; examples from the excavations sufficiently complete to shew the shape are rare, but it seems probable that the oenochoe with flattened spherical body was the usual type of the fourth period.

Three vases, the kylix in the Louvre, E 667,¹ the kylix from Naukratis in the British Museum, B 4,² and the Louvre krater, E 661,³ may be assigned to the same painter, since they closely resemble the oenochoe in details and shew the same careful and elaborate work. The Louvre kylix has the unusual type of griffin-headed birds in its exterior frieze. The sphinxes have the same slender proportions as those of the oenochoe; the head-dresses are slightly different, but the hind legs and paws are drawn in exactly the same way. The lotus and palmette ornament beneath the handle will be considered later. In the interior scene the sirens which alternate with winged human figures as space-fillers are carrying wreaths and sprays, and therefore have human arms, an exception to the rule in Laconian art.

This vase was tentatively assigned to the third period with a proviso that it might be a good specimen of later date.⁴ It has the elaborate ornament and careful work usual in the third period, and is completely covered with slip. Against these indications of an early date are the thickness of the clay and the poor quality of the slip. The vase has, in short, a combination of characteristics similar to that seen in the oenochoe, and the resemblance in points of detail suggests that it may be ascribed to the same painter.

The griffin-headed birds occur on one other vase, the kylix from Naukratis. Here the type is modified; lack of space prevents the painter from indulging in his preference for heraldic grouping, but the spreading of the wings makes a slight concession to his broken rule. The pose is awkward, but the space is filled satisfactorily. The cocks and sphinxes are like those of the preceding vases. The filling ornaments of the frieze are palmettes (cf. oenochoe) and rosettes (cf. Louvre kylix). Here again the lotus and palmette pattern should be noted. In the interior scene, as in the case of the Louvre kylix, the space is filled by flying figures. The pomegranate border is of the same type as that of the oenochoe, but it is further developed and is more plainly treated, with a straight cross-bar. The vase has no slip inside the rim, nor outside to below the level of the handles.⁵ It is therefore the latest of the series and must be

¹ Merlin, *Vases Grecs*, I, Plate XXVIII; *Corpus Vasorum Antiquorum, France*, fasc. I, Group III Dc, Plates III, Fig. 11, and V, Figs. 1, 2; *Rev. Arch.* IX. p. 387, Fig. 9.

² Petrie, *Naukratis*, i, Plates VIII, IX.

³ *Corpus Vasorum Antiquorum, France*, fasc. I, Group III Dc, Plate VI, Figs. 1, 2.

⁴ *J.H.S.* xxx., 1910, p. 9.

⁵ *J.H.S.*, 1910, p. 18.

assigned to the fourth period, but it still shews the elaborate treatment characteristic of this painter.

The last vase to be considered, the Louvre krater, is the earliest in point of time.¹ The slip and paint are exceptionally good and the ornament is even more elaborate than that of the preceding vases. The griffin-headed birds are not represented, but there are the same slender



FIG. 1.—LOTUS AND PALMETTE ORNAMENTS.

a, b, From the Louvre Krater.

c, From the Louvre Kylix.

d, From the Naukratis Kylix.

sphinxes, and the lions closely resemble those of the oenochoe, where unfortunately the heads are not preserved. The small bird beneath the bull is very like those in the interior scene of the Naukratis kylix. The lotus and bud pattern is particularly elaborate; the spots between the flowers are made to serve as the curled tips of petals of alternate flowers, and the lower band is especially decorative with its interior drawing.

¹ *J.H.S.*, 1910, p. 8.

The most important feature of the ornament, however, is the lotus and palmette *motifs* of the frieze. The smaller pattern beneath the handles (Fig. 1 *a*) is of exactly the same type as that which occurs beneath the handles of the Louvre kylix (Fig. 1 *c*), and the larger pattern between the sphinxes (Fig. 1 *b*) closely resembles that in the exterior frieze of the Naukratis vase (Fig. 1 *d*). All are based on the same *motif*, with added spirals and palmettes according to the space which they are intended to fill. The *motif* itself was probably not uncommon; it occurs, for instance, on the oenochoe illustrated in *B.S.A.* xiv. p. 38, Fig. 5. A comparison with this version, however, serves to emphasise by contrast the detailed resemblances between the examples illustrated. The calyx of the lotus has round knobs at the base instead of the long points, and the spirals are much larger in proportion to the size of the lotus. In the developed designs of Fig. 1 *b* and *d*, as in the simple *motif* of Fig. 1 *a* and *c*, the relation between the various parts of the design remains the same. The only point of difference is that, as one would expect, the earlier versions are the more carefully drawn; in the later examples (Fig. 1 *c* and *d*) the spirals have degenerated into concentric circles and the lotus has not the same detailed interior drawing. The only vase which does not shew these patterns is the oenochoe, and this is not complete; a palmette ornament might well have formed the central *motif* of the sphinx group instead of the flying bird which has been suggested in the restoration.

This series of vases illustrates very well the development of Laconian vase painting in the sixth century from its highest point in the third period to the beginning of its degeneration in the fourth. The Louvre krater is a particularly fine example of the best period; both fabric and decoration are exceptionally good. For this reason the vase has been assigned to the earliest years of the third period, but the oenochoe has similar characteristics though it is of later date. It seems more probable that the krater is an unusually good specimen of about the middle of the period. The oenochoe is later; slip and paint are still very good, but the shape of the vase together with the type of pomegranate pattern shew that the vase must belong to the later part of the third period. The Louvre kylix is probably transitional between the third and fourth periods. The lotus and bud pattern is simplified, and the spirals of the lotus and palmette have degenerated into concentric circles. The Naukratis kylix with its abandonment of slip on the rim belongs definitely to the fourth period.

The pomegranate pattern is reduced to its later simple form. Again, the spiral tendrils of the lotus and palmette pattern are represented by concentric circles.

The Louvre krater and the Naukratis vase may therefore be separated by an interval of as much as forty years. It may seem unlikely that a vase painter whose activities extended over so long a period should shew so little development, but it must be remembered that throughout the sixth century the only change was a gradual deterioration in quality of fabric and carefulness of drawing. The patterns themselves changed very little. This series of vases shews the gradual reduction of patterns to their simplest form, and the more careful detail of the Louvre krater gives way to the broader though still elaborate treatment of the Naukratis vase. Thus the study of the work of this painter in particular leads to the same conclusion as the study of the pottery in general.

The interior picture of the Naukratis kylix was originally supposed to represent the nymph Cyrene, and this interpretation still finds some support, though it has no foundation except in the early association of Laconian pottery, personified by the Arkesilas kylix, with Cyrene. Although the Laconian origin of most of the "Cyrenaic" pottery has been proved, these two vases are still produced as evidence of the existence of a branch of the Laconian school of vase-painting in Cyrene. The Spartan descent of the Naukratis kylix is therefore not without significance.

E. TANKARD.

ANTIQUITIES FROM THIAKI.

IN view of the proposed excavations it may be useful to consider some early finds from the island.

Charles Philippe de Bosset, Swiss by birth but a Colonel in the British army, was the governor of Cephallenia 1810-13 and became the first collector of Mycenaean pottery. There is a large case in the Musée d'Histoire at Neuchâtel containing his finds, each object labelled with its provenience. Cephallenia provided the bulk of the spoil, among it the late Mycenaean vases from this collection that have already been published.¹

Fig. 1, No. 1 and Fig. 2 shew a short bronze sword (length 15·8 in.), now in the Musée d'Histoire, which I publish by kind permission of the Director, M. de Pury, who gives me the following extract from the old catalogue of the Museum:—"Il a été découvert dans une des tombes taillées dans le roc avec dalles pour couvertures que le Col. de Bosset a fait ouvrir à Ithaque au pied du Château d'Aito." There is a note that a similar weapon was sold in England.

Our sword has the typical Mycenaean shape of blade found at Zafer Papoura² and in the Shaft Graves. It narrows quickly from the wide guard, there is a long gradual taper and then another narrowing at the point. Tanged swords³ have been found at the sites mentioned, but the double curve below the tang is unusual. In section the sword has no longer a strong midrib like the earlier Mycenaean swords, but it is not so flat as our Nos. 2 and 3. There are three sets of three lines engraved on the blade, the outside groups curving out at the top. Such a decoration is unknown in a Mycenaean context but very common in Italy and Denmark.⁴

¹ Kavvadias, *Προϊστορικὴ Ἀρχαιολογία*, p. 365, Figs. 437-443. The de Bosset collection is also described by Paul Dessoulavy, *Rev. Arch.* 1900, pp. 128-147.

² Evans, *Prehistoric Tombs of Knossos*, Fig. 109.

³ Evans, *op. cit.*, p. 108.

⁴ Montelius, *Vorhistorische Chronologie Italiens*, Pl. XXIII, Fig. 8; *La Civilisation Primitive en Italie*, I. Planches, série B, 28, 10 and 11. Naue, *Vorrömischer Schwerter*, Pl. XXIX.

Fig. 1, No. 2, is the well-known Woodhouse sword in the British Museum¹ (photograph kindly supplied by Mr. Forsdyke), which Helbig made us believe was from Corfu.² It is probably³ from Thiaki.



FIG. 1.—BRONZE SWORDS.

1. In Neuchâtel, from Thiaki. (Scale 1:5.)
2. In the British Museum, probably from Thiaki. (Scale 1:3.)
3. In Cambridge, probably from Siteia. (Scale 1:5.)

¹ *B.M. Cat. of Bronzes*, 2753.

² *Homerische Epos*, p. 337.

³ Newton, *Proceedings at Corfu*, p. 91, 5. Vischer, *Epigraphische und Archäologische Beiträge aus Griechenland*, p. 3. Vischer's authority was no doubt Woodhouse's catalogue. The alleged provenience of finds from unrecorded excavations is always suspect. On the other hand, Ithaca was the most probable source for such a sword in 1853.

I believe this to be the latest sword with hooked guards. They positively droop. No. 3 shews an intermediate position. Next in sequence are a short sword from Delphi,¹ an unpublished example in the Ashmolean from Pergamum, No. 1385, one from Zafer Papoura² and two from Mycenae.³ In all these the hooks are gradually pivoting upwards and backwards till they merge with their prototype the Horned Sword.

The engraved lines on the blade resemble those on the Pergamene dagger and on a cross-hilted sword from Karpathos.⁴ The triangular

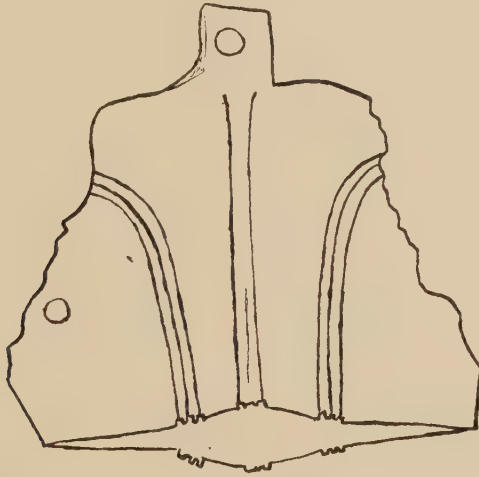


FIG. 2.—TOP AND SECTION OF NO. 1. (Scale 1:1.)

pommel can be paralleled in finds from Ialysos⁵ and Psychro,⁶ but not from the Idaean cave.⁷

The increased width between flanges midway along the hilt seems at first sight to be a Western feature, but the Delphi example has it in a purely Mycenaean context. No. 3 suggests a tendency that way, and it occurs on a sword said to be from Crete.⁸

The Curators of the Fitzwilliam Museum allow me to figure No. 3 for purposes of comparison. It is 19.5 inches long. The average width

¹ *Fouilles de Delphes*, v. p. 8.

² Evans, *op. cit.*, Fig. 109.

³ *Εφ. 'Αρχ.*, 1891, Pl. 2, p. 25.

⁴ *B.M. Guide to Greek and Roman Life*, Fig. 89, b.

⁵ Furtwängler and Loeschke, *Mykenische Vasen*, Text, Taf. d. 11.

⁶ *Museo Italiano*, 1888, Vol. II. Pl. XIII, No. 5, and p. 906. This is the official publication of the Idaean cave, but the objects on Plate XIII come from Psychro. I cannot trace a Mycenaean sword from the Idaean cave.

⁷ Evans, *op. cit.*, p. 112.

⁸ *B.M. Bronze Age Guide*, Fig. 169.

of the blade is .9 in., but just below the hilt near a break it is .85 in. The point has been damaged. It was probably found at Siteia along with another sword, also at Cambridge, whose blade has suffered severely. It is interesting to remember that at Moulia¹ in this neighbourhood were found two leaf-shaped bronze swords of a Central European type, and also two other late bronze swords.

Nos. 1 and 3 are thrusting and ripping swords, but at the very end of the stabbing period. No. 2 is a slashing sword. No. 3 serves to shew that No. 2 may have developed in Greece. The type of No. 1 may be explained as having gone to S. Italy² from Crete in the L.M. I. period and then returned to Greece with engraved lines.

Taking the shape of the blade as the best criterion of the date of No. 2, it comes close to the Delphi sword as far as one can judge from the photograph. It is very close to the sword from Karpachos, which also has the engraved lines. These are both from a L.M. III. *b* context.³

John Lee excavated in Thiaki in 1812. Two of his finds at present lent to the British Museum by the Society of Antiquaries may be mentioned here. A little oinochoe of "Phoenician" glass⁴ and a companion in the de Bosset collection at Neuchâtel may be as early as the seventh century. An interesting silver ear-ring⁵ from Anoi may continue the Italian connection.

In conclusion I have to thank Professor Myres and Mr. Forsdyke for the help they have so generously given me.

SYLVIA BENTON.

¹ *Εφ. Ἀρχ.*, 1904, pp. 30 and 46.

² See Evans, *op. cit.*, pp. 108 ff.

³ *Fouilles de Delphes*, v. pp. 9, 10. *J.H.S.* Vol. of Plates, LXXXIII, Figs. 6-10.

⁴ *Archaeologia*, XXXIII, Pl. 11, Fig. 1.

⁵ *Op. cit.*, p. 46. Cf. *B.M. Cat. of Jewellery*, 1543 and 1556 fr. Tharros.

TWO PREHISTORIC SITES IN CHALCIDICE.

List of Abbreviations :

1. *B.M. Cat.* = Forsdyke : *British Museum Catalogue of Vases, Vol. I. Part I. Prehistoric Aegean Pottery.*
2. *Korákou* = Blegen : *Korákou.*
3. *P. T.* = Wace and Thompson : *Prehistoric Thessaly.*
4. *Rey* = Rey : *Observations sur les premiers habitats de la Macédoine—* (*B.C.H.*, Vols. 41-43, 1917-19).
5. *S. S.* = Schmidt : *Schliemanns Sammlung.*
6. *Várdino* = *Report on Excavation (Liverpool Annals, xii. pp. 15-36).*
7. *Vardaróftsa* = *Report on Excavations (B.S.A. xxvii. pp. 1-66).*
8. *Zygouriés* = Blegen : *Zygouriés.*
9. *Eutresis* = Goldman, *Excavations at Eutresis, 1927.*
10. *Frankfort* = Frankfort : *Studies in Early Pottery of the Near East. II.*

Introduction.

- I. Hágios Mámas. Situation : Main stratigraphic features.
The Finds. (i) Pottery. (ii) Miscellaneous objects. (iii) Remains of houses, etc. (iv) Human and Animal remains.
- II. Molyvópyrgo. Situation : Main stratigraphic features.
The Finds. (i) Pottery. (ii) Miscellaneous objects. (iii) Remains of houses, etc. (iv) Human and Animal remains.
- III. Relation of Hágios Mámas to other sites in the Neolithic Age.
- IV. Relation of the two sites to one another in the Early and Middle Bronze Age.
- V. Relation of Chalcidice to Central Macedonia in the Bronze Age.
- VI. Relation of Chalcidice to areas outside Macedonia in the Bronze Age.
- VII. Chronology.
- VIII. Conclusions.

INTRODUCTION.

THE excavations described in the following report took place in the spring of 1928. Two weeks were spent at each site. The party consisted of the Assistant-Director, Mr. J. D. S. Pendlebury, Mr. C. A. Ralegh Radford, and Miss S. Benton, students of the School. Mrs. Heurtley

again very kindly undertook the duties of caterer and cook. At Molyvópyrgo we lived in tents on the sea-shore; at Hágios Mámas we took the upper floor of a house in the village of Myrióphyto, where we had as neighbours the American expedition under Dr. D. M. Robinson, which was excavating Olynthus. Mr. and Mrs. J. D. S. Pendlebury, Mr. R. W. Hutchinson and Mr. O. Davies¹ gave invaluable assistance in the work of marking, studying and drawing the sherds in Salonika during the first three weeks of October. Generous grants towards the excavations were received from the British Association, from the Trustees of the Craven Fund, Cambridge, from the Classical Society, Cambridge, and from friends, to all of whom we wish to express our profound gratitude.

Dr. Pelekides, Ephor of Antiquities for Macedonia, was, as always, most courteous and helpful; and we received much help from Mr. and Mrs. Pierson of the Anglo-Greek Magnesite Mines at Gerakiní.

Finally, thanks are due to our foreman, Demetrios Antoniádes of Langadáas, for his willingness and capability.

W. A. H.

I. HÁGIOS MÁMAS.

SITUATION: MAIN STRATIGRAPHIC FEATURES.

The tomba is situated about half-way between the villages of Hágios Mámas and Myrióphyto (Pl. II, 2). The Sándanos river flows 5 km. to the east, with the site of Olynthus on the opposite bank, about 1.5 km. up-stream. The surrounding land is fertile and the protection, on the north and east, of the mountains of Chalcidice, and on the west, of the low ridge which continues across the isthmus of Palléne, tends to mitigate the severity of the Macedonian winter. The cultivated plain stretches inland for about 7 km. to the further side of the village of Marianá, its width being about 10 km.² In the prehistoric period the tomba must have been the centre from which the natural wealth of this region was exploited,³ a position later held by Olynthus, and, like that city, it doubtless controlled the road to the interior, which runs north through Polýgyros (Pl. II, 1).

¹ Mr. Davies made some very valuable notes on the 'Minyan' ware, which I have made free use of in the following report. Mr. and Mrs. Pendlebury did most of the drawings; the plans, sections, etc. are the work of Mr. Raleigh Radford.

² Cf. Wace in *B.S.A.* xxi, p. 12, and Struck, *Makedonische Fahrten*, I, p. 40.

³ Cf. p. 181, note 2.

The long oval mound measures 200 by 75 m. and rises to two peaks, of which the higher is about 19 m. above the level of the surrounding fields. The slope is steeper on the east side, where the ground level is lower. The original settlement was built on a natural gravel outcrop at least 4 m. high, and, as at Molyvópyrgo, the slopes were terraced in order to provide level platforms for the houses.

The evidence obtained from the main trench at Vardaróftsa ¹ shewed that the strata tended to run horizontally almost to the edge of the

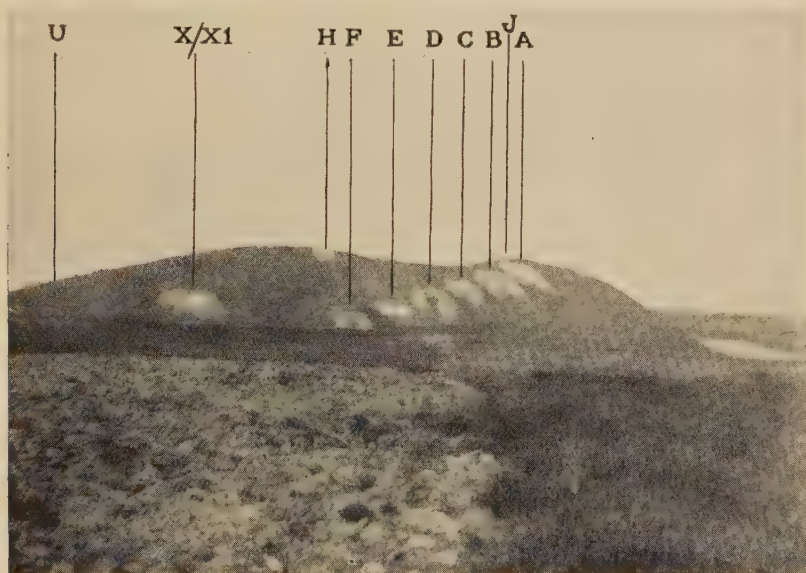


FIG. 1.—VIEW FROM THE EAST SHEWING PITS OF GROUP I (A-F, J, H) AND OF GROUP II (XI, X, U).

toumba. This suggested that a series of pits, descending the slope, would be the simplest method of establishing the sequence of cultures represented in any mound. The possible contamination of the surface level of the pits could be discounted by excavating each to a depth of 1 m. below the top of the next, and disregarding the finds from the latter (Fig. 1).

Group I. Pits J, A, B, C, D, E and F, each 2 m. square, were laid out on the eastern slope, so that, the surface levels being ignored, each

¹ *Vardaróftsa*, p. 9, Fig. 7.

should test 3 m. of the prehistoric deposit. The soil was then removed, the finds from each half-metre (measured from the northern summit) ¹ being kept separate. In Pits E and F the natural gravel was discovered at a depth of less than 3 m. Pit D was therefore excavated to a depth of 5 m., at which level the same undisturbed soil was reached. In Pit C



FIG. 2.—VIEW FROM SOUTH, SHEWING PITS OF GROUP II (Q-U).

the 20th half-metre produced an entirely sterile deposit, so that Pit B was continued for an additional metre in order to check this result. Fig. 4, Group I, is a general view of the internal faces of these pits with the addition of Pit H, which was dug on the southern summit. Pit F is omitted as the stratification was disturbed. The trial excavation shewed

¹ The N.-E. angle of Trench J. All vertical measurements are given in depths below this point.

that the deposit consisted of a thin Neolithic stratum (in Pit E) underlying a series of Bronze Age settlements.

Group II. In order to obtain further information about the earliest

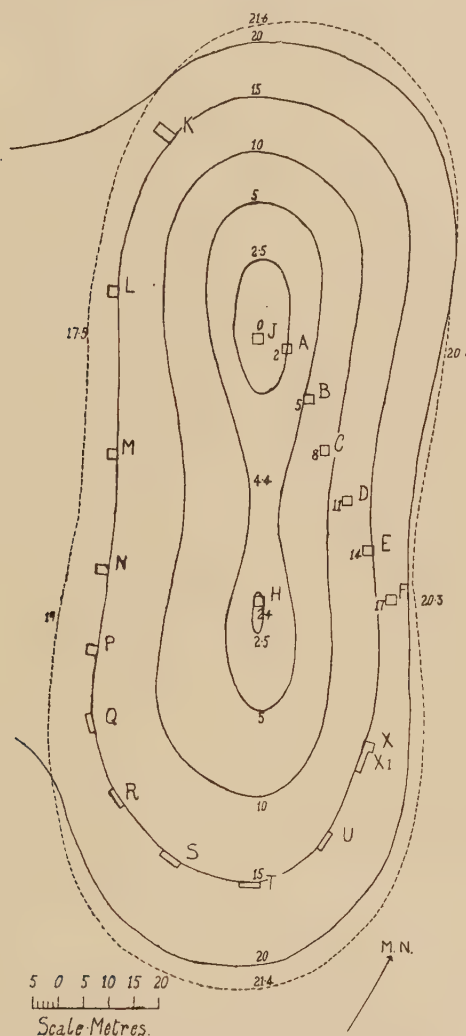


FIG. 3.—SKETCH PLAN OF TOUMBA SHEWING POSITION OF TRENCHES.
All heights marked in metres below northern summit.

culture, Pits K (measuring 3×2 m.), L, M, N, P (each 2×2), Q, R, S, T, U, X (each 4×1) and X1 (2×2) were dug,¹ each starting at 15 m.

¹ In some of these trenches the lowest levels were removed in $\frac{1}{2}$ -metre depths, in order to obtain a more accurate stratification of the Neolithic remains, and the finds are marked to shew this. US = unstratified.

and continuing until virgin soil had been reached. Group II is a general view of their internal faces, with the exception of Pit L, in which undisturbed gravel was found immediately under 20 cm. of loose surface soil, and Pits K, M and T, where the stratification was disturbed. Pit P, which was also disturbed, is included on account of the structural remains uncovered.

In all the pits, frequent lines of debris and stones and small pockets of mud brick and clay were observed. They were very irregular, and many could not be traced across the whole face of the shaft. In these restricted areas it was impossible to distinguish between those belonging to the general surface level of one of the superimposed settlements and those representing small chance accumulations of rubbish. Under these conditions any attempt to estimate the number of the successive villages would be misleading, and only the more clearly defined of these lines or those connected with structural remains have been marked on the sections. The three types of soil noticed have also been indicated, but they do not coincide with the cultural periods.

I. Very dark, greasy soil, stained with many small black marks.¹ This is distinguishable from the next by its darker colour and by the greater frequency of these marks. It reached from 15.95 to 15.70 m. in the general section (Pits J-D) and occurred immediately above the natural gravel in many of the pits of Group II.

II. Dark, rather greasy soil, with fewer black marks, extending from 15.70 to 7 m.

III. Lighter brown, friable soil, extending from 7 m. to the summit. This change is probably due to the greater proportion of disintegrated mud brick in the debris.

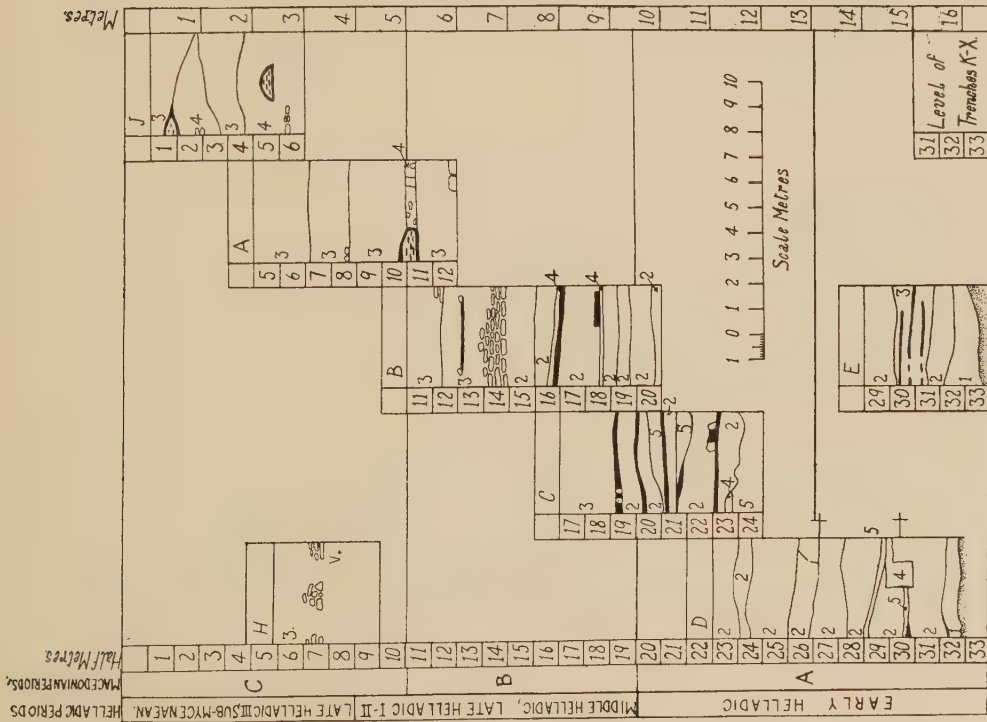
C. A. R. R.

THE FINDS.

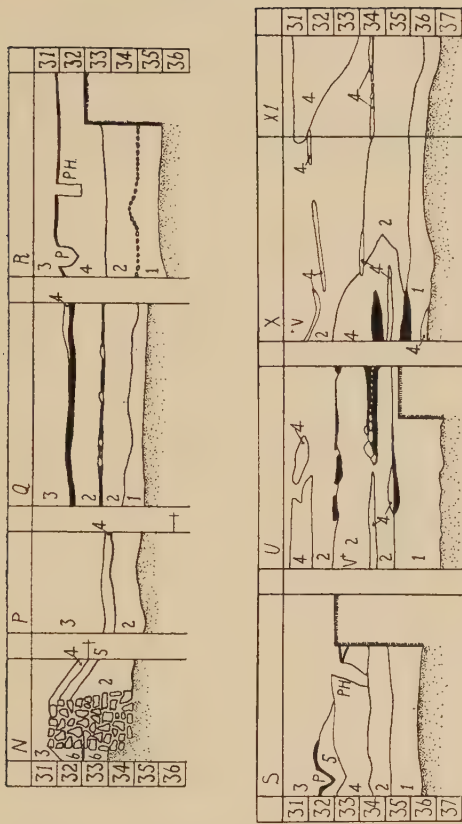
The classification of the finds here adopted depends, as in the case of Vardaróftsa, on changes in the pottery. Four periods are thus obtained: one Neolithic and three Bronze Age.

The Neolithic material comes from pure Neolithic deposits found in pits of Group II (Q, R, S, U, X and X1), supplemented by finds, unques-

¹ The 'points charbonneux' of the Gona Report (*B.C.H.* xli-xliii, Part I, Pl. XVIII). Many are fragments of charcoal or ash, but some are due to decayed vegetable matter.



GROUP I.



GROUP II.

1. First type of soil.
2. Second type of soil.
3. Third type of soil.
4. Disintegrated mud brick or brick earth.
5. Clay.
6. Sand.

- + Indicates level of detailed plans.
- Burnt layers or pockets.
- Occupation level.
- Burnt wood ash.

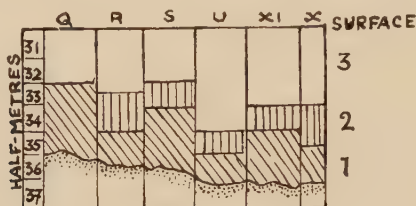
P.H. Post Hole.
P. Pitthos *in situ*.
V. Complete vases.

FIG. 4.—SECTIONS OF PITS.

tionably Neolithic, from contaminated deposits in the other pits of the same Group (K-P). The depth of the Neolithic deposit, which varies from pit to pit, is, on an average, 1 m.

The following diagram shews in the pits of Group II,

- (1) Pure Neolithic deposits,
- (2) Mixed Neolithic and Period A deposits,
- (3) Pure deposits of Period A.



The material for determining the Bronze Age Periods comes solely from the successive pits, J, A-D of Group I, which may be regarded as one continuous pit extending from the highest point to virgin soil. The following diagram shews the principal wares that served to delimit the three Periods :—

Depth in Metres.	Period.	Distinctive Ware.
Virgin soil to <i>ca.</i> 9.50 m.	A	A1α, A1β, etc.
9.50–5 m.	B	B2 (Grooved ware).
5 m. to surface.	C	C2 (Matt-painted).

The character of the pottery of the respective Bronze Age Periods having been thus determined, it was possible to supplement the material ¹ belonging to Period A from :—

a pure deposit in Pit E (of Group I);

certain pits of Group II (Q, R, S, U, X and Xr), in which pure Early Bronze Age deposits overlay the Neolithic deposit; ²

mixed layers lying between the two deposits in certain of the same pits; ²

unstratified and impure deposits in the remaining pits of Group II, ³ and in Pit F of Group I.

¹ The diagram on p. 146 is, however, based solely on the pits of Group I.

² Cf. diagram, p. 124.

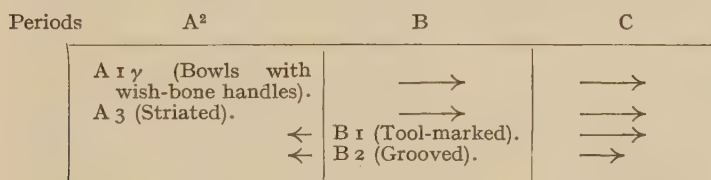
³ The pottery associated with the house-remains in Pit N was, however, absolutely pure.

The latter also supplied supplementary material for Periods B and C.

(i) *The Pottery.*

Although the Early Bronze Age people evidently imitated certain Neolithic wares,¹ there is no true continuity between the two Periods. Rather, everything points to an almost complete break.

In the case of the Bronze Age, however, in spite of differentiation (which is especially marked between Periods A and B), there is a continuous element which unites all three Periods, as well as a certain amount of overlapping. This is illustrated by the following diagram :—



It is clear from the above diagram that a continuous element is supplied by the characteristic Macedonian wish-bone handle (A 1 γ), and by the striated ware (A 3), both of which occur almost throughout the history of the mounds. Tool-marked ware (B 1) is also found in all three Periods, though it actually begins only in the latter half of Period A. Overlapping between Periods is illustrated by the Grooved ware (B 2), typical of Period B, which appears towards the end of Period A and continues into Period C.³

The close correspondence between the forms, fabric⁴ and sequence of the Bronze Age pottery of Hágios Mámas and of Vardaróftsa makes it possible to adopt the same nomenclature that was used in the Vardaróftsa report. As the various wares have been fully described there, the present description will be as brief as possible. For Periods A, B, C, the termin-

¹ *E.g.* mottled, rippled and, rarely, white on black-polished. It is possible that decoration by means of punctured dots or incised wedges below the rim was taken over from a Neolithic usage.

² A subdivision of Period A into an earlier and a later part, suggested at Vardaróftsa, is confirmed here by the cessation of certain types and the appearance of new about half-way through the deposit. But there is no cultural break, and, until the evidence is confirmed from other sites, it seems better to treat the Period as a whole. The division between the two phases is indicated on the diagrams on p. 146 by a dotted line.

³ For full stratigraphic details, cf. diagram, p. 146.

⁴ Cf. however, p. 130.

Red on white (Fig. 5, 6). The red lines seem to have been produced with the polishing tool.

In all the above three classes, the patterns are simple lines and do not cover the whole vase. The principal motives are groups of curving lines.

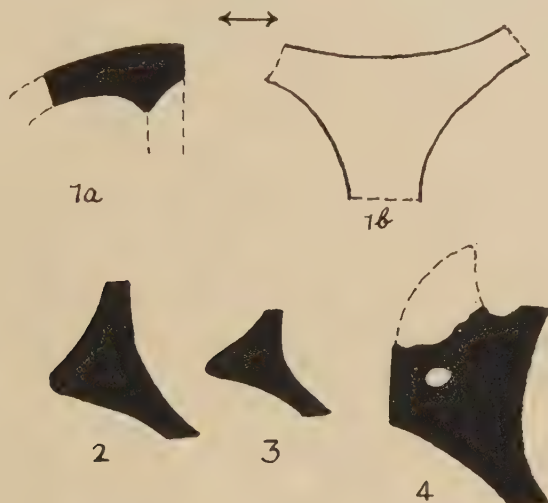


FIG. 6.—NEOLITHIC PERIOD.
Black-polished Ware (Scale 2 : 3).

Black polished: plain. The finer vases are very thin and delicate and have a highly-polished slipped surface. The inside may be deep black, grey, red or buff. In two cases, only part of the vase is polished, and along the

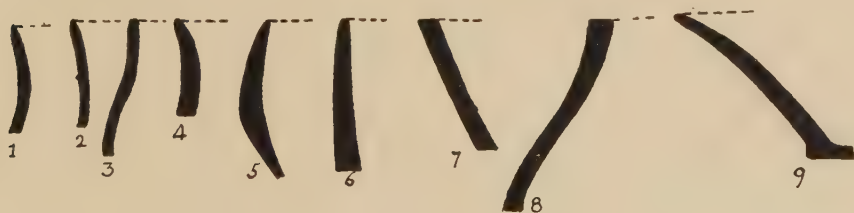


FIG. 7.—NEOLITHIC PERIOD.

Rims of black-polished Ware : 1, 3, 4, white on black; 2, beaded; remainder plain.

rim a band is left reserved in the rough surface (*ibid.* II). Sometimes the rim, sometimes the lower part of the vase, is fired red. One or two fragments are perforated.

This pottery, like most of the Neolithic, is very fragmentary, but the following shapes may be inferred with more or less certainty :

*Cups with straight or hollow sides*¹ (Fig. 6, 1; Fig. 7, 1, 6).

*Bowls with angular shoulders*² on which are pointed projections at intervals, sometimes horizontally perforated (Fig. 6, 2-4).

Bowls with slightly incurving rims (Fig. 7, 5).

In the case of the cups, the handles, which are vertical, may be round or flat. When round, they seem to have been set on the body, when flat to start from the rim (*ibid.* 1 a, 1 b);³ but the evidence is very scanty. Other shapes can be inferred from the profiles (Fig. 7, 5-9).

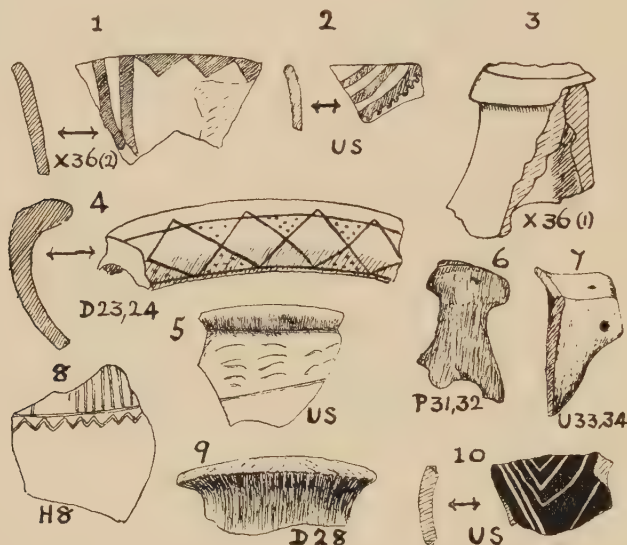


FIG. 8.—NEOLITHIC AND PERIOD A. 1, 2, Painted; 3, Plain.

PERIOD A. 4, 5 (?), Incised I (A4); 6, 7 (= Fig. 20, 5), 9, (A1); 10, Black-polished (A2).
PERIOD C. 8, Incised.
(Scales various.)

Black-polished: decorated. Fabric as in the plain variety. There are four categories:—white-painted, burnish-decorated, ribbed or rippled, and beaded.

(1) *White-painted* (Fig. 5, 7, 8; Fig. 7, 1, 3, 4) = Thessalian Π121.⁴ The patterns are rectilinear, groups of thin lines running diagonally from the rim.

(2) *Burnish-decorated* (Fig. 5, 13) = Thessalian Π122.⁵ According to

¹ Cf. *Várdino*, Fig. IV, 1-11.

² Cf. *ibid.* 12-16.

³ Some of these handles are waisted, as at *Várdino*. Cf. also *P.T.* 105, Fig. 55, a. A broad-plate handle, of the same shape as the characteristic handle of matt-painted ware (cf. *Vardaróftsa*, Fig. 41, C3 and p. 57), was picked up on the surface.

⁴ Cf. *P.T.* p. 17; p. 105, Fig. 55, *Várdino*, p. 19, Pl. VIII, 1-4, 11-16, Pl. IX, Pl. X, 5, 10, 11. Both in Thessaly and at *Várdino* the patterns are more varied, but the fabric is identical in all three areas.

⁵ Cf. *P.T.* p. 17; p. 105, Fig. 55, n-p.

Frankfort,¹ the patterns on this class of ware (here simple parallel lines)² are obtained by the burnishing tool.

(3) *Ribbed or rippled* (*ibid.* 12, 14) = Thessalian $\Gamma\text{I}\alpha 3$.³ The ripples usually run in one direction, but in No. 12 they form an elaborate pattern composed of curving and straight lines. No. 15 is perhaps an imitation, belonging to the succeeding period. In No. 14, the shoulder of a bowl (?), the technique is ribbed rather than rippled.

(4) *Beaded* (*ibid.* 9, 10, Fig. 7, 2). The beading runs round the vase in an undulating line. Similar ware has been found in Thessaly,⁴ at Orchomenos, in Lefkás,⁵ and, in red-polished ware, at Várdino.⁶

Red-polished. There are a few sherds of fine red ware, some of which may belong to black-polished vases. One is perforated.



FIG. 9.—NEOLITHIC PERIOD. COOKING POT, RECONSTRUCTED. (Scale *ca.* 1 : 4.)

Miscellaneous. Two fragments of bowls with incurved rim with polished brown surface. A high conical foot, hollow, in unpolished red ware (Fig. 8, 3); and part of a rippled shoulder in the same fabric.

Coarse. The fabric of the coarse ware is hard and close in texture, very different from the friable ware of the next period, and more like the coarse ware of Period B. The principal shape is a cooking-pot with almost straight sides and a flat rim. Some have wedge incisions below the rim, anticipating a similar form of decoration in the next period. Fig. 9 shews another type.⁷

The frequency of the fine wares in the stratified layers of the pits of Group II appears in the following table :—

¹ Frankfort, p. 30.

² On one sherd concentric semicircles are faintly visible.

³ *P.T.* p. 17; p. 105, Fig. 55, *m.*

⁴ Cf. Frankfort, p. 42, note 3.

⁵ Dörpfeld, *Alt-Ithaka*, Beilage 86 a.

⁶ *Várdino*, p. 21.

⁷ Cf. Mylonas, *Olynthus*, Fig. 23.

Painted	15
Black-polished plain	117
White or black-polished	11
Burnish-decorated	4
Rippled	7
Beaded	4
Red-polished	10

Period A. Early Macedonian. Virgin soil to 9.50 m.

A 1. *Monochrome undecorated.* The fabric differs from that at Vardaróftsa. The clay is more friable, the walls thinner: the surface is more often slipped and polished. The black and grey colour, characteristic of Central Macedonia,

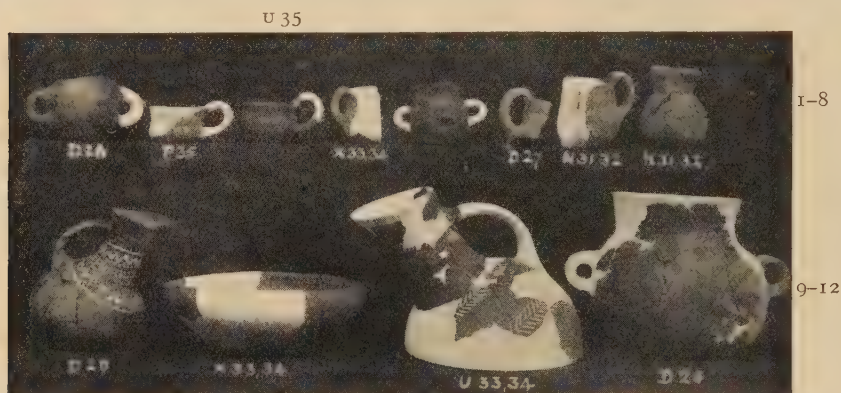


FIG. 10.—PERIOD A.

Monochrome undecorated (A1); 8, 9, 11, Incised (A4). (Scale 1 : 7.)

is more rare, and the prevailing tones are brown, chestnut, not infrequently brick-red, and in some cases light yellow. Mottled ware is common, and seems to have been produced intentionally (Fig. 11, 2). The leading shapes are the same as at Vardaróftsa.

A 1 α. *Wide bowls with flat bases and incurved rims* (Fig. 11, 1).¹ The rims vary a good deal,² and in a few cases are pinched out to form a small spout (Fig. 10, 10). Handles and lugs are set on or just below the rim. Fig. 19, 1, has a light yellow surface and might be classed as B2 plain.

Handles may be round or angular in section, pierced vertically (Fig. 11, 1). Lugs may be ledge-shaped with two vertical perforations³ (*ibid.* 9): ledge-shaped without perforations; or, tubular, often rising at the ends (*ibid.* 10).

¹ Cf. *Vardaróftsa*, Pl. I.

² Cf. *ibid.* Fig. 8.

³ An early Helladic type. Cf. *Zygouriés*, Figs. 74, 77.

Towards the end of the Period the rims of bowls became less incurved, and are sometimes flattened, as in the next Period.

A 1 β. *Askoi, or askoid-vases* (Fig. II, 3). The existence of this shape, which was inferred at Vardaróftsa from long handles,¹ is made certain by a complete incised example (Fig. 10, 9). These handles are either made in two pieces ('split' handles),² or have two parallel grooves³ which do not run the whole length (*ibid.* 3).

A 1 γ. *Bowls with 'wish-bone' handles.*⁴ The rims in this Period are

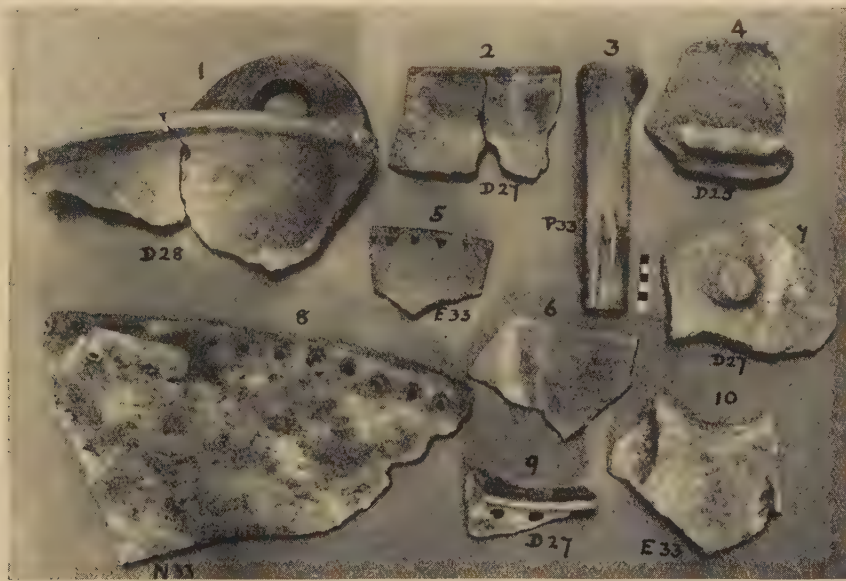


FIG. II.—PERIOD A.

1, 9, 10, Bowls (A1α); 2, Bowl (A1α, mottled); 3, Askos (A1β); 4, Scalloped lug; 5, Wedge incisions; 6, 7, 'Crusted'; 8, Perforated.

incurved: since no conical feet were found, a type with flat base must be inferred.⁵

A 1 δ. *Small cups with loop handles* (Fig. 10, 2, 3).⁶ The handles are rolled.

¹ Cf. *Vardaróftsa*, Pl. II.

² Cf. *ibid.* Nos. 1, 2, 4, and Casson, *Antiq. Journal*, vi. Pl. VIII, Fig. 2.

³ Cf. *Vardaróftsa*, Pl. II, 5.

⁴ Cf. *Vardaróftsa*, Pl. III (a).

⁵ And actually occurs at Molyvópyrgo. Cf. Fig. 38, 10.

⁶ No. 3 is slipped and polished. Cf. *Vardaróftsa*, Pl. IV, 1-4; also numerous similar cups from Troy, Settlements II-V.

A 1ε. *Small one-handed jars* (Fig. 10, 4, 6, 7). The handles, which are rolled, are slightly flattened at the point where they join the rim.¹

Miscellaneous Shapes.

Small two-handed jars (*ibid.* 1, 5). No. 5 has small knobs between the handles. Both are slipped and polished.

Jugs with cut-away or slanting necks. Two fragments were found.

One-handed jugs (Fig. 17, 2; Fig. 16, 3). The handles, which may be flat, start from the rim. In the former, note the hole on the body and the depression on the rim, prepared to receive the ends of the handle.² The latter has two suspension (?) holes below the rim.

Jars with wide necks and two tubular lugs on the body (Fig. 10, 12).³

Deep bowls with slightly splaying rims (Fig. 37, 11, from Molyvópyrgo).

*Deep bowls or basins with flattened rims.*⁴

A jar with tall cylindrical neck (Fig. 17, 1), to the middle of which the handle is attached.⁵

Two-handed beakers like those from Troy II-V are inferred from two bases (Fig. 20, 5).⁶ The reddish fabric of this example is very similar. The other base is more pointed.

Two lids with central perforations may belong to jars or to pyxides⁷ (Fig. 8, 9 = Fig. 18, 4).

Certain small loop-handles look as if they belonged to 'sauce-boats'.⁸

A bowl with everted rim in a fabric like red Minyan (Fig. 19, 6).⁹

A small cylindrical cup with high flat handle, broadening at the point where it joins the rim (Fig. 16, 2).¹⁰

Fig. 13, 8, shews a low base, which has been scored to receive the upper part. It is interesting since it anticipates the 'two-piece' technique of the next Period.

A 2. *Black-polished Ware.*¹¹ This class is rare. It approximates on the one hand to the poorer specimens of Neolithic black-polished ware (of which it may be an imitation), and on the other to finer specimens of A 1. Two pieces have white-paint decoration. One of these is part of a bowl with out-

¹ These look like prototypes of the 'thumb-grip' handles. Cf. Fig. 20, 3, 7; S. S. No. 1679; also B.S.A. xxii. Pl. VI, 1 (from Korákou).

² Found in the kiln.

³ A typical Early Helladic shape. Cf. Zygouriés, Figs. 95-97.

⁴ Cf. Zygouriés, Figs. 101, 104, 107.

⁵ In the photograph the slight excrescences on the right side of the vase mark the points where the ends of the handle were attached. This vase was found in the kiln.

⁶ Cf. S. S. No. 595.

⁷ As lids for jars cf. S. S. No. 458: as lids for pyxides cf. *ibid.* 1739-40. Cf. also Cycladic examples in marble and clay (cf. B.S.A. xxii. Pl. IX).

⁸ Cf. Zygouriés, Pl. VII, 2.

⁹ Anticipates the ungrooved variety of B 2, cf. p. 139.

¹⁰ For similar handles cf. Παπαβασιλείου, Περὶ τῶν ἐν Εὐβοίᾳ ἀρχαίων τάφων, Pl. I A'.

¹¹ Cf. Vardaróftsa, Pl. V.

curving neck, on which a group of vertical lines is drawn from the rim to meet a group of horizontal lines at the base of the neck. The other fragment has roughly-drawn chevrons (Fig. 8, 10).

There is also a primitive wish-bone handle in this fabric, the black firing to red (Fig. 20, 9), and a curious square lug perforated on each face (Fig. 8, 7).

The zoomorphic lug (Fig. 8, 6) should perhaps be assigned here, but it may be Neolithic. It is perforated.¹

A 3. *Striated Ware*. The fabric and technique are as at Vardaróftsa.² The large water-jar (Fig. 17, 3) is so decorated.²

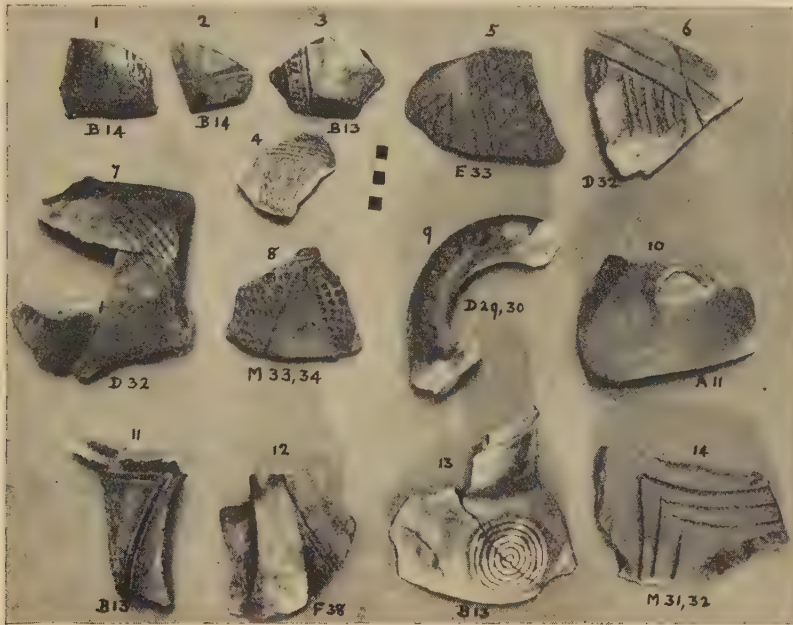


FIG. 12.—PERIODS A, B.

1-9, Incised (A4); 10-13, Incised (B3); 14, Imported.

A 4. *Incised*. The fabric does not differ from that of the undecorated (A 1). The incision is made sometimes with a blunt, sometimes with a sharp tool. In the case of Fig. 12, 9, a stamp was certainly used, and in the case of *ibid.* 6, perhaps a string (*Schnurkeramik*). (*Ibid.* 5, 5). Bowl with slightly incurved rim, on which are latticed triangles placed alternately end to end.

Ibid. 6. Hatched triangles below a plain band.

Ibid. 7. Bowl with slightly incurving rim; decoration a sixfold chevron, the lines converging at the rim, and ending half-way down the body.

¹ Cf. *Zygouriés*, Pl. X, 1, 2.

² Cf. *Vardaróftsa*, Pl. VI.

Ibid. 8 A row of pendent triangles filled with punctured dots.

Ibid. 9. A row of stamped circles.¹

Fig. 13, 3, 4. Tubular handles, perhaps from jars like Fig. 10, 12; the designs are mere scratches; No. 3, a chevron within a triangle (?); No. 4, crossing lines.²

Ibid. 5. Broad flat handle, broken at the end. The design should probably be completed as a chain of lozenges, each enclosing a rectilinear pothook : ³ incised after the firing. It is covered with a thin brown glaze-paint (*Urfirnis*?).

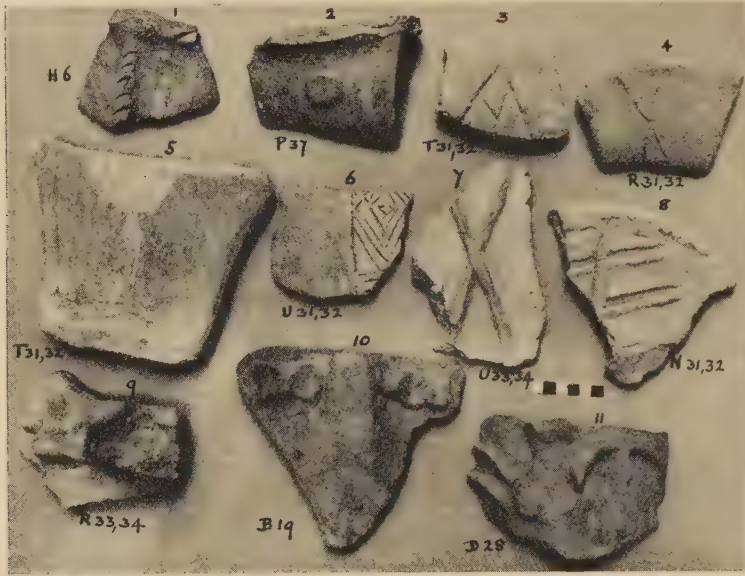


FIG. 13.—PERIODS A, B, C.

Plastic Decoration and Incised (A4). Period A, 2-9, 11; Period B, 10; Period C, 1.

Ibid. 6. A similar design, but the enclosing lozenges are fourfold, and the whole is bounded by a frame.

Fig. 10, 8. Small jug with pinched-out spout; decoration a group of roughly-executed vertical lines joined horizontally below.

Fig. 14, a. Askos; around the neck and shoulder, arranged necklacewise, three parallel rows of dots bounded by zigzag and straight lines; at the back of the neck below the dots a row of chevrons.

¹ Cf. Casson, *op. cit.*, Pl. IX, Fig. 1.

² Precisely similar handles with similar crossed lines have been found at Saratz and Kritsaná (1929).

³ Cf. Rey, p. 213, Fig. 29; where the design is enclosed in parallel lines, making a ribbon.

Ibid. 11. Askos?;¹ two parallel rows of chevrons, one below the neck and one at the widest part of the body.

Fig. 14, *b*. Jug with cylindrical neck and out-turned lip: chevrons in double outline placed alternately end to end, the whole enclosed in dotted and straight lines.²

Fig. 8, 4. The incurving rim of a bowl (type A 1 α); decoration, a row of lozenges, some of the angles between them filled with punctured dots.

Ibid. 5. Vase with everted rim: on the shoulder short curved strokes, irregularly placed above a diagonal line.

A handle in brick-red ware with incised chevrons.



(a) D28.

(b) U33, 34.

FIG. 14.—PERIOD A. INCISED (A4). (a) = Fig. 10, 9. (Scale 1 : 3.)

Miscellaneous decorated types. Vases with plastic decoration.

Fig. 13, 2 (a tubular handle), has an imitation rivet-head:³ *ibid.* 7, crossed ribs;⁴ *ibid.* 9, a row of knobs above a lug; *ibid.* 11 (black) has to the right of the vertical loop-handle (of which the broken ends are visible) a pattern reminiscent of a face-urn, but without the eyes: to the left, two curved parallel ridges. The large water-jar from the kiln (Fig. 17, *c*) has two parallel ridges rising from the tubular handle to the base of the neck.⁵

¹ Shape not certain.

² The incised decoration in both this vase and the two preceding have been filled with paste for photographing.

³ Cf. *Zygouriés*, Fig. 100, 3.

⁴ Cf. *Eutresis*, Fig. 11, 7; cf. also Fig. 37, 9 (from Molyvópyrgo).

⁵ Cf. preceding note. There are similar ridges on the opposite side of this vase; it is quite possible that there was a corresponding tubular handle on that side. If so, the asymmetry is due to faulty making or to the collapse of the kiln.

Fragment of a vase with rows of large round knobs.¹

Three handles in brick-red ware decorated with rows of small circular pits (Fig. 20, 4, 8).

Rippled ware imitating Neolithic (Fig. 5, 15, 16).

Deep bowls with flattened rims along which are diagonal incisions. Common.

Bowls of similar shape but with a row of wedge-shaped incisions below the rim (Fig. 11, 5). Common in the early part of the Period, and possibly imitations of Neolithic usage.²



FIG. 15.—PERIOD A. COARSE COOKING POTS.

2, 3, 4, from the Kiln (Scale 1 : 8).

Coarse Ware.

The fabric, like that of the fine ware, is friable, and, in view of the size of some of the vases, remarkably thin. Principal shapes are—

Deep cooking-vessels, with slightly splaying rims and tubular handles (Fig. 15, 1, 3).³ Occasionally, as in the finer vases of the same shape, there are diagonal incisions or impressions along the rim. Fig. 17, *e* is similar, but the rim contracts. *Ibid.* *d* (= Fig. 15, 4), which has unusually thick walls, either owing to some flaw in the making or to the collapse of the kiln, has crumpled up, so that the sides do not meet, and the base is uneven. It has three horizontal lugs.⁴

¹ Cf. Fig. 37, 10 (from Molyvópyrgo).

² Both these types are found in Coarse ware as well.

³ No. 2 is from the kiln.

⁴ For this shape, cf. *Zygouriés*, Figs. 104–107, and *Eutresis*, Fig. 12, 2, 6.

Wide open dishes, with a row of perforations just below the rim (Fig. 11, 8).¹ In this example the lug has four vertical perforations.

Pithoi, store-jars, etc. : rare. Some are decorated with impressed strips.

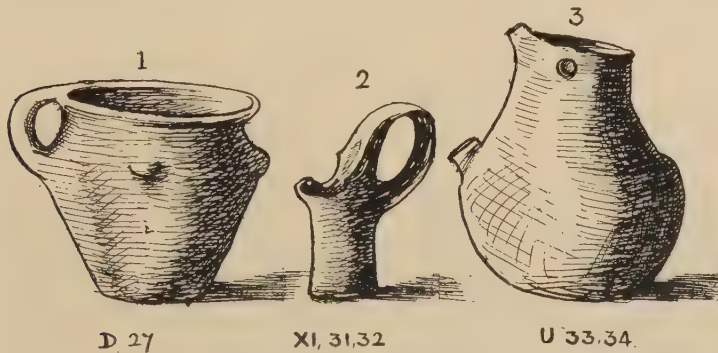


FIG. 16.—PERIOD A.

2, 3, A1; 1, Coarse. (Scale 1, 1 : 6; 2, 1 : 4; 3, 1 : 5.)

Miscellaneous. A large pot with one (?) thick rounded handle starting from the rim, and an ovoid base (Fig. 15, 2);² a small one-handled vase with

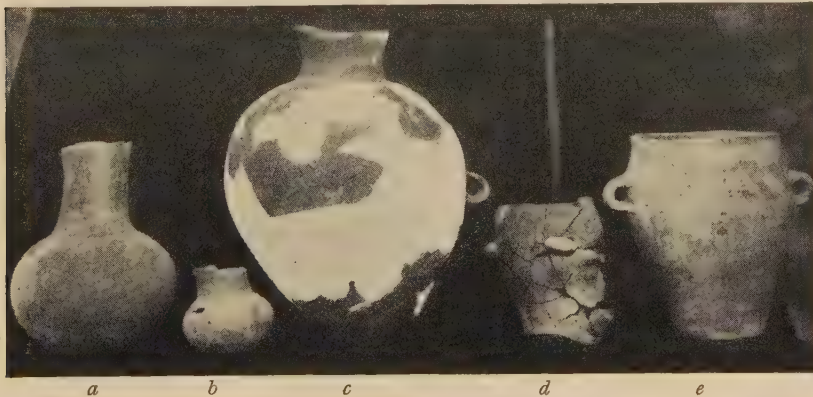


FIG. 17.—PERIOD A. VASES FROM THE KILN.

Monochrome Undecorated (A1) and Coarse. Scale 1 : 10.
[Letters refer to plan of kiln (Fig. 33).]

four knobs on the shoulder, two in front close together (Fig. 16, 1). Two fragments (Fig. 11, 6, 7) have bands of white crusted paint. No. 6 is mottled.

Lugs, etc. A few specimens of the scalloped lug were found (*ibid.* 4).³

¹ Cf. *Vardaróftsa*, Pl. VII (a), 1-10.

² From the kiln.

³ Cf. *Vardaróftsa*, Pl. VII, (b), 1-7.

Horizontal lugs with two pointed projecting ends are typical of the Period (Fig. 18, 6). Two grooved handles are noteworthy; on the analogy of a complete water-jar of the next Period (from Molyvópyrgo)¹ they probably belong to similar vases (B 2).

Period B. Middle Macedonian. 9.50 to 5 m.

A 1. The fabric is less friable; the tendency is towards light-faced ware, grey, red and yellow. Of shapes, the bowl with incurved rim (A 1 α) appears

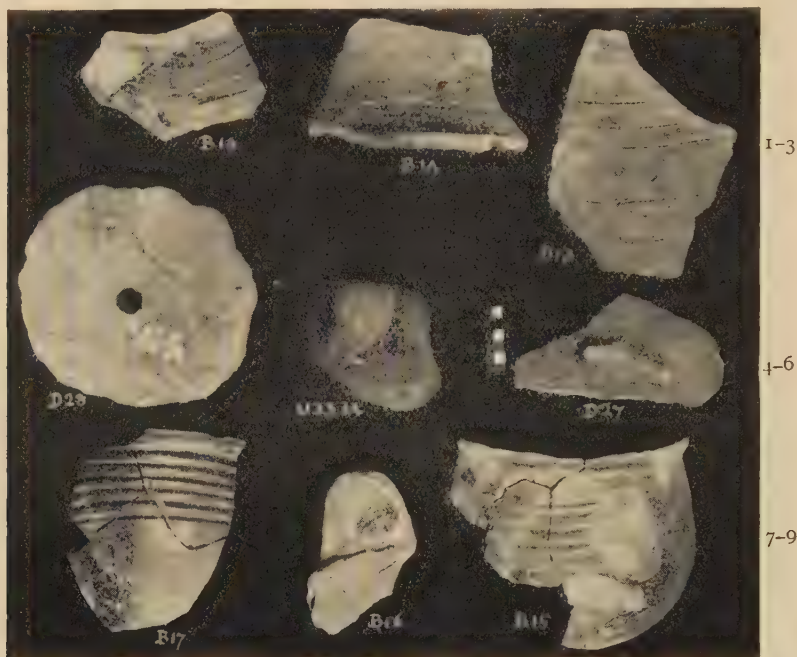


FIG. 18.—PERIODS A, B.

1-3, Grooved Ware B2(b); 4 (= Fig. 8, 9) A1; 5 (= Fig. 8, 10), Black-polished A2; 6, 8, A1; 7, 9, Grooved Ware B2(a).

only spasmodically, and is replaced by the bowl with flattened rim, which had already begun to appear at the end of the preceding Period. With these, 'wishbone' handles (A 1 γ) should be associated now thin and elongated (cf. Fig. 20, 6, 11), as well as of the usual thick-set type. There are a few fragments of jugs with cut-away necks. Cups and bowls with everted rim, with smooth polished red or yellow surface,² are classified under B 2 below.

A 2. None.

¹ Cf. Fig. 49.

² Cf. Fig. 19, 7-9.

A 3. Fairly common.

A 4. Four fragments; all are of thin black-polished fabric. Fig. 12, 1, has a geometrised spiral; *ibid.* 2, two parallel grooves with a zigzag below; *ibid.* 3, a ladder pattern; *ibid.* 4, latticed triangles pendent from a fourfold line with latticed triangles (?) above. It is chalk-filled.

B 1. *Tool-marked ware.* The fabric is as at Vardaróftsa.¹ The principal shape seems to be a flat-rimmed bowl, possibly with a wish-bone handle. This ware already begins to appear before the end of Period A.

B 2 (*Grooved ware*). The terminology 'Grooved Ware' is adopted partly to bring it into line with the Vardaróftsa category; partly because it emphasises what is its most distinctive feature; and partly because it thus becomes possible to include in it a large amount of pottery of varying tone and quality which is



FIG. 19.—PERIODS A, B, C; B2 plain, yellow or red.

clearly of the same family, but could not be classed as 'Minyan' in the generally accepted meaning of the term. These rare specimens of the same shape and fabric which happen to be ungrooved are also included.

Most of the ware is apparently hand-made, but it is not always easy to be certain. The fabric is sometimes thick with a thick slip, the surface-colour grey to brown, reddish-brown, red or yellow; or the fabric may be thin, non-slipped,² and the surface-colour black to grey. Of the plain variety shapes are bowls with slightly incurved rims (Fig. 19, 2-4) and bowls with everted rims (*ibid.* 7). These examples are red or yellow. Of the grooved, there are three categories:—

(a) The grooves run in groups of horizontal lines close together, so that well-defined ridges separate them (Fig. 18, 7, 9).

(b) The grooves are some distance apart (*ibid.* 1-3).

(c) The grooves form patterns (Fig. 21).

¹ Cf. *Vardaróftsa*, p. 17.

² In this case it is not always easy to be certain.

In all three categories the grooves are made with a blunt stick, usually pressed lightly on the clay, especially in the case of (b) and (c).¹

To class (a) belong the fragments of deep bowls illustrated in Fig. 18, 7, 9. The walls of both are thin, the surface, in the case of No. 7 a uniform dark grey, in the case of No. 9 mottled grey and yellow. Round the shoulder are parallel grooves, in the former deep and regular, in the latter lightly-impressed and straggling. The shape had already appeared in Period A.² Other shapes

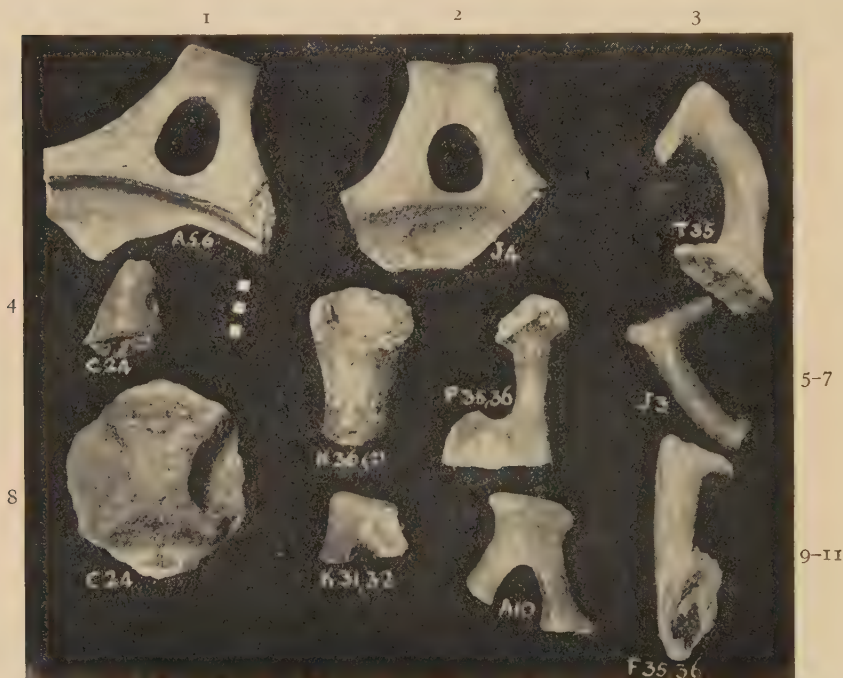


FIG. 20.—PERIODS A, B, C. HANDLES, ETC.

A1, A2, B1 and Impressed Decoration. Period A, 4, 5 (?), 8, 9 (?);
Period B, 6 (?), 11 (?); Period C, 1, 2, 3, 7, 10.

are goblets³ with grooved stems, and bowls with two high-swung handles. A 'split' handle belongs perhaps to a bowl of this type. Water-jars, like that from Molyvópyrgo (Fig. 49), are inferred from several grooved handles.

To class (b) belong the necks of jugs in Fig. 18, 1, 2. The former has a small knob at the base. The free ends of the grooves are characteristic of both

¹ There are a few cases in which a finer tool was used, *e.g.* Fig. 18, 3.

² Cf. Fig. 38, 11, from Molyvópyrgo.

³ The goblets are made in two pieces. Cf. p. 167, note 1, Fig. 19, 8, 9 (yellow), are rims of such goblets.

(a) and (b). A conical neck looks like part of a 'Villanova' urn, and part of a stemmed goblet was also found.

Of class (c) only two shapes could be conjectured: Fig. 21, 10, is part of a thin polished grey bowl with everted rim: *ibid.* 12 is part of a flat rim. The patterns are untidy: the motives are zigzags, straight or wavy lines in groups, concentric circles, pothook spirals, and rows of dots or dashes. This class has a short history, appearing late in Period B, and being replaced early in Period C by matt-painted ware (C 2), with the patterns on which it has much in common. It seems peculiar to Chalcidice.



FIG. 21.—PERIODS B, C. GROOVED WARE: PATTERNED CLASS (B2 (c)).

Of unmistakably wheel-made shapes of B 2 ware, only stemmed goblets and two-handled bowls could be identified.

B 3. *Second Incised Style*. There are two certain fragments of this class, both probably imported from Central Macedonia,¹ since it does not seem to be at home in Chalcidice. In Fig. 12, 11, the diagonal band probably ended in a spiral.² Latticed triangles with prolonged apex are characteristic of this class (*ibid.* 12)³ to which no. 10 may also belong. It has a latticed triangle to the left of the handle.

¹ Cf. *Vardaróftsa*, p. 18, Pl. IX.

² On the analogy of Rey, Pl. XVIII, 3.

³ Cf. *Vardaróftsa*, Pl. IX (a), 6.

The concentric circles on No. 13 were perhaps made with a stamp. It has white filling.

Miscellaneous decorated. *Ibid.* 14 does not fall into any special category. It resembles the coarse incised ware of Eastern Macedonia, whence it is perhaps an import.

A vase with a yellow surface and a rough plastic decoration resembling that of a face-urn.¹

A sherd of fine red polished fabric decorated with delicate diagonal lines in white paint is perhaps a stray Neolithic sherd.

Coarse. As in the case of the fine wares, the coarse wares are distinguished from those of the preceding Period by a closer texture and a smoother surface.

Pithoi and cooking-pots with strips of impressed decoration just below the rim are common.

Lugs, handles, etc. Long vertical lugs flush with the rim or rising slightly above it are noteworthy, and perhaps typical (Fig. 13, 10). Another typical form is a blunt lug set almost upright on the walls of the vase² (Fig. 18, 8).

Period C. Late Macedonian. 5 m. to surface.

A 1. *Monochrome undecorated.* Light-faced ware predominates. The fabric does not differ from that of the preceding Period. Far the most common shape is the bowl with wish-bone handles (A 1 γ), which now assume a flattened form (angular in section), while the perforation tends to be round (Fig. 20, 1, 2). The rims of these bowls are sometimes incurved. Those in yellow fabric might be classed as B 2 (plain).³

Cups with high handles, bowls with 'broad-plate' and 'thumb-grip' handles occur (*ibid.* 3, 7). The latter are typical of the end of the Period, as at Vardaróftsa, where they continue into the Iron Age.

A 3. *Striated.* A fair quantity.

A 4. *First Incised.* None.

B 1. *Tool-marked.* Common; bowls with wish-bone handles (A 1 γ) are often made in this fabric. They are now often unpolished.

B 2. *Grooved.* Fairly common, especially the patterned category, in the early part of the Period.

B 3. *Second Incised.* None.

C 1. *Third Incised.*⁴ Not found.

C 2. *Matt-painted* (Figs. 22, 23).⁵ This ware does not differ from that in Central Macedonia, except that the local style of Chauchítza is not represented.⁶

¹ Cf. Fig. 13, 11.

² A common Trojan type. Cf. S. S. 1496.

³ E.g. Fig. 20, 1, 2.

⁴ Cf. *Vardaróftsa*, Pl. XIII. Perhaps Fig. 12, 13, is a local equivalent.

⁵ *Ibid.* p. 20, Pl. XIV (a).

⁶ In the light of these excavations the shape and fabric need not be regarded as derived from yellow Minyan of the south. The bowl with everted rim in polished yellow fabric has a tradition in Chalcidice dating back to Period A. But the use of matt-paint may be due to southern contacts.

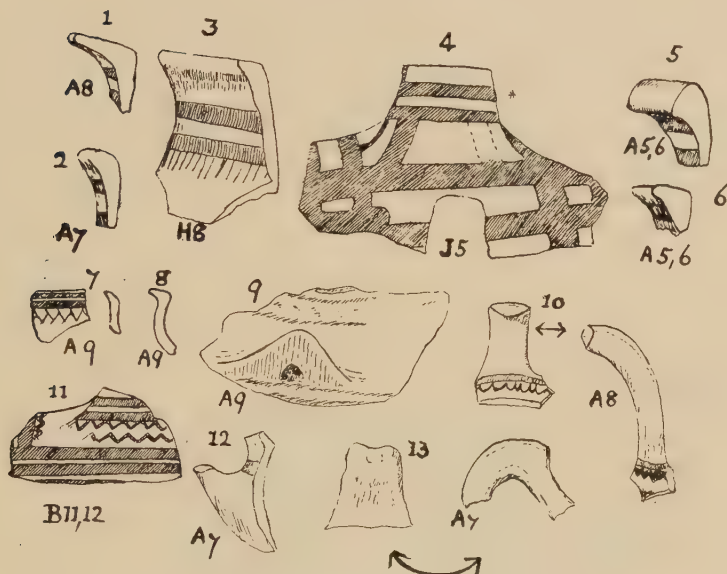


FIG. 22.—PERIOD C. MATT-PAINTED WARE (C2).

1-6, Jars; 7-13, Bowls; 11, Black on orange; 9, Red on grey; 13, Plain. (Scale 1 : 3.)

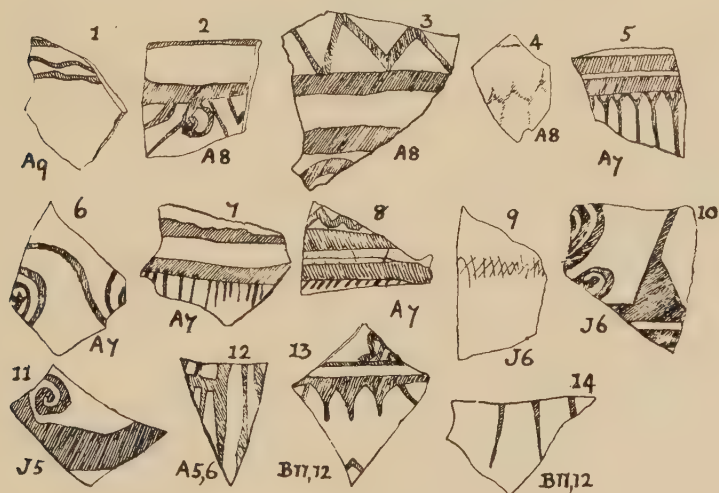


FIG. 23.—PERIOD C. MATT-PAINTED WARE (C2).

4 and 14, Black on red. (Scale 1 : 4.)

There is the same purplish paint on the same buff ground. Fig. 22, 11, and Fig. 23, 4, 14, are exceptions. The former has black paint on an orange ground, the latter black on a red ground. The shapes are the same in both areas—jars (Fig. 22, 1–6), bowls with everted rims (*ibid.* 7–13), and ‘broad-plate’ (*ibid.* 13) or high rolled handles (*ibid.* 10). There is one fragment which seems to belong to a small biconical urn (*ibid.* 9).¹ It is grey and has decoration (now faint) in red paint.

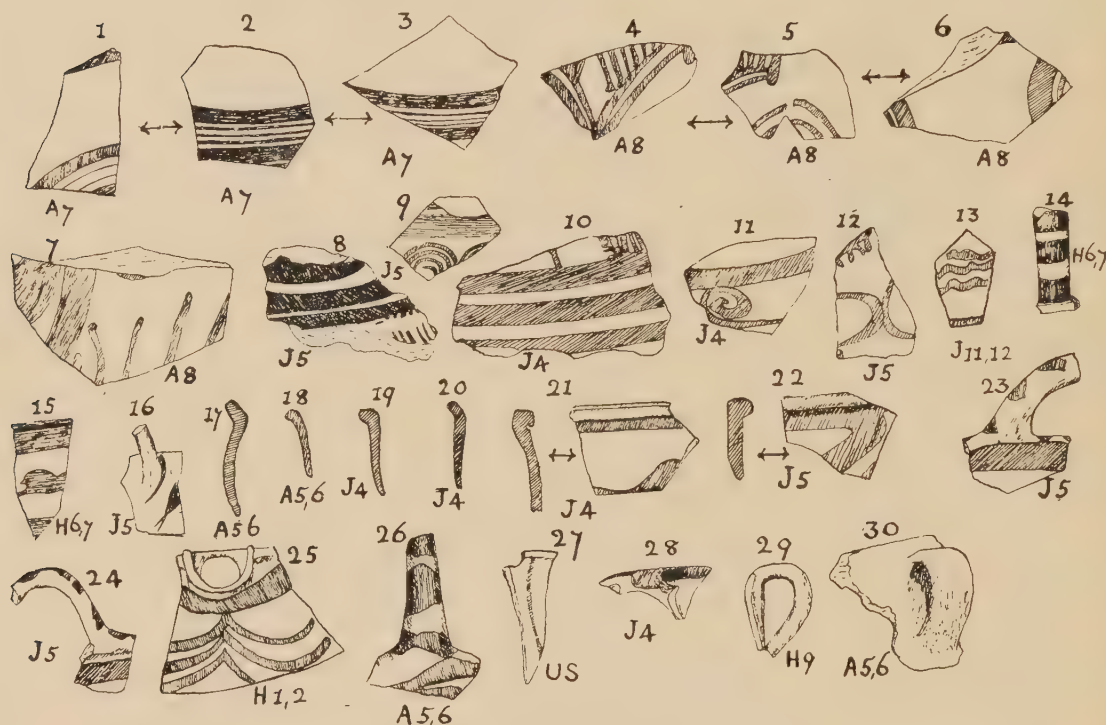


FIG. 24.—PERIOD C. MYCENAEAN (L.H. IIIb).

1–6, Imported sherds; 14, Kylix; 15–26, Bowls; 27–30, Jugs. (Scale 1:5.)

Mycenaean (Fig. 24). Began at the surface and continued to the bottom of the 4th metre. It is all L.H. III (b); out of about 220 sherds (including those from Pit H), less than 10 were imported, and of these, 6 belong to two vases. They were actually the earliest (Fig. 24, 1–6). Both are of the Tel-el-Amarna type, and excellent technically, while the home-made ware cannot compare with these imported sherds. It is technically poor and the decoration indifferent. The shapes, however, are pure Mycenaean shapes, not merely

¹ For the shape cf. *Vardavóftsa*, Pl. XII (b), 2.

imitations. One complete vase, an amphora, was found (Fig. 25);¹ and other shapes that could be identified were the following:

Kylix (Fig. 24, 14).²

Bowl with slightly moulded rim and two loop handles: the usual L.H.

III B type (*ibid.* 15-20).³

Bowl with flattened or rolled rim (*ibid.* 21, 22).⁴

Bowl with loop-handles rising from the rim (*ibid.* 23, 24).

Bridge-spouted bowl (*ibid.* 25).⁵

Side-spouted jar (*ibid.* 26).⁶

Jug with cut-away neck (*ibid.* 27).⁷

Jug (?) with straight neck (*ibid.* 28, 29).

Ibid. 30, of uncertain shape, has a flat handle.



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FIG. 25.—PERIOD C. MYCENAEAN (L.H. IIIb). (Scale 1 : 5.)

C 3. *Fourth Incised*.⁸ None.

Miscellaneous. One sherd of East Macedonian (?) incised.

Coarse. 'Thumb-grip' handles and grooved horizontal handles occur. Decoration with impressed strips continues to be fairly common. Fig. 13, 1, shews a fragment on which the strips run at right angles.⁹ Decoration by means of rows of round pits, as in Period A,¹⁰ is found on the neck of a pithos.

¹ Cf. *B.M. Cat.*, Fig. 261 (which, however, has three handles). In our example the decoration consists of horizontal bands dispersed at intervals round neck and body. On the shoulder between the bands a series of vertical strokes can be distinguished.

² Cf. *ibid.* Fig. 207.

³ Cf. *ibid.* Pl. XIV, A 955.

⁴ Cf. *Korákou*, Fig. 84, or perhaps a stemmed krater, *ibid.* Fig. 91.

⁵ Cf. *B.M. Cat.*, Fig. 234.

⁶ Cf. *ibid.* Fig. 233.

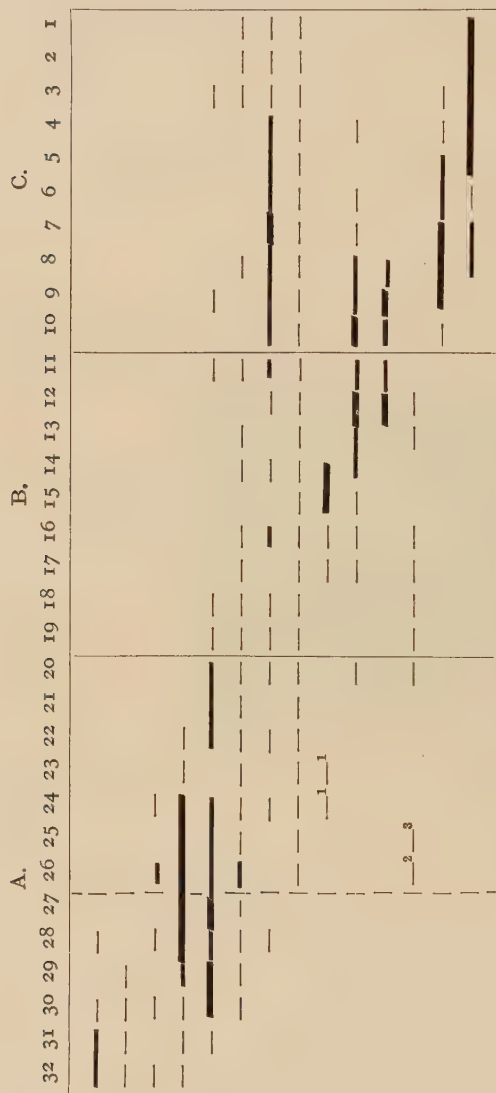
⁷ Cf. *ibid.* Fig. 209.

⁸ Cf. *Vardaróftsa*, Pl. XIV (b).

⁹ This type is found in corresponding strata at Vardaróftsa, Várdino, and Bouboústi, and seems therefore to be typical of the end of the Bronze Age. Cf. *Vardaróftsa*, Pl. X (a), 7, 9, 10, 11.

¹⁰ Cf. Fig. 20, 4, 8.

The following diagram illustrates the stratification of the principal types.



PERIOD.
Half-metres

- Wedge incisions (Fig. 5).
Lugs with upturned ends (Fig. 10).
A 4 Incised I (Fig. 12).
Tubular lugs (Fig. 10, 12).
A 1 a Bowls with incurved rim (Fig. 11, 1).
Striated.
A 1 γ Bowls with wish-bone handles.
B 1 Tool-marked ware.
B 2 Plain and B 2 a (mostly grey).
B 2 b Mostly grey.
B 2 c Mostly grey.
B 2 All categories (yellow and red).
C 2 Matt-painted
Mycenaean.

— = 1 or 2. — = 3 or more. — = 10 or more.

A 1 α with pinched-out spouts.

A 1 β askoi. 1 in × 34, 2 in 27.

A 1 γ Jugs with cut-away necks. 3 in 29, 1 in 26.

Lugs with 2 perforations (Fig. 11, 9). 2 in U 33, 1 in 17, 1 in 13.

Dishes with perforated rims (*ibid.* 8). 1 in 29, 1 in 27.

1 in 32, 2 in 31, 2 in 29.

The vertical dotted line indicates a possible subdivision of Period A. Cf. p. 125, footnote 2.

¹ Grooved horizontal handles (water-jars), cf. Fig. 49.

² Bowls of A 1 α type.

³ Bowl with everted rim.

(ii) *Miscellaneous Objects.**Stone, etc.**Neolithic Period.*

Celts: one (Fig. 26, 1 = Fig. 27, 3); black highly-polished stone; narrow with blunt end; roughly rectangular in section, but one side is higher than the other. Butt and cutting-edge are both slightly damaged.

Period A. Axes:¹ four, three of which are broken. Fig. 26, 4

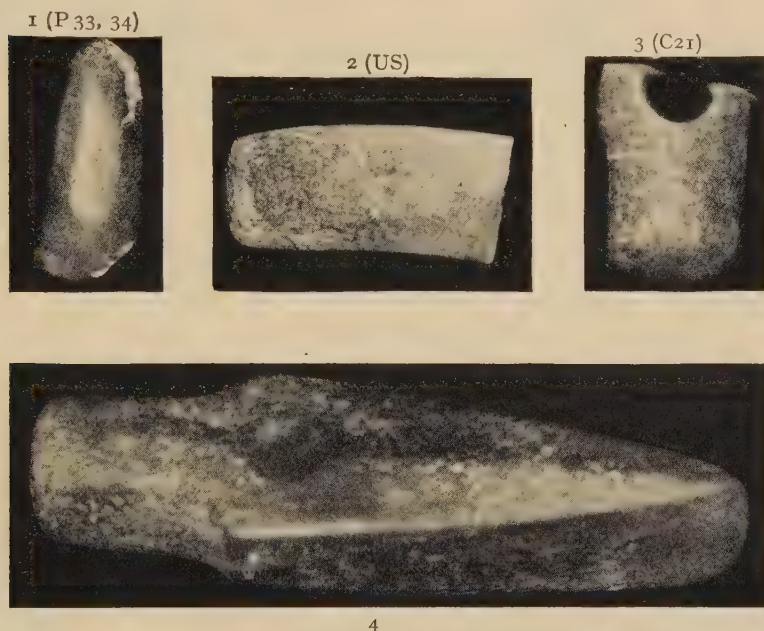


FIG. 26.—STONE CELTS AND AXES.

NEOLITHIC PERIOD, 1 (= Fig. 27, 3); PERIOD A, 3 (= Fig. 27, 4), 4 (= Fig. 27, 1), and probably 2 (= Fig. 27, 2). (Scale *ca.* 1 : 2.)

(= Fig. 27, 1),² is of black polished stone; long with blunt end; rectangular in section, widening at the bore-hole. The upper and lower faces are not flat, but slope away from either side of a central line, which runs the whole length except where it is interrupted by the bore-hole.³ The under face is slightly concave, so that the lower end of the cutting-edge is slightly overhung. The bore-hole, if it is a bore-hole, is merely indicated.

¹ Cf. *Vardaróftsa*, Fig. 16, 1-5; Fig. 17.

² Found inside pot (Fig. 33, d) in the kiln.

³ Mr. O. Davies suggests that this line represents the join of the two parts of the mould, which would appear on the bronze original, of which this is a copy. But it may be only a simple kind of facetting.

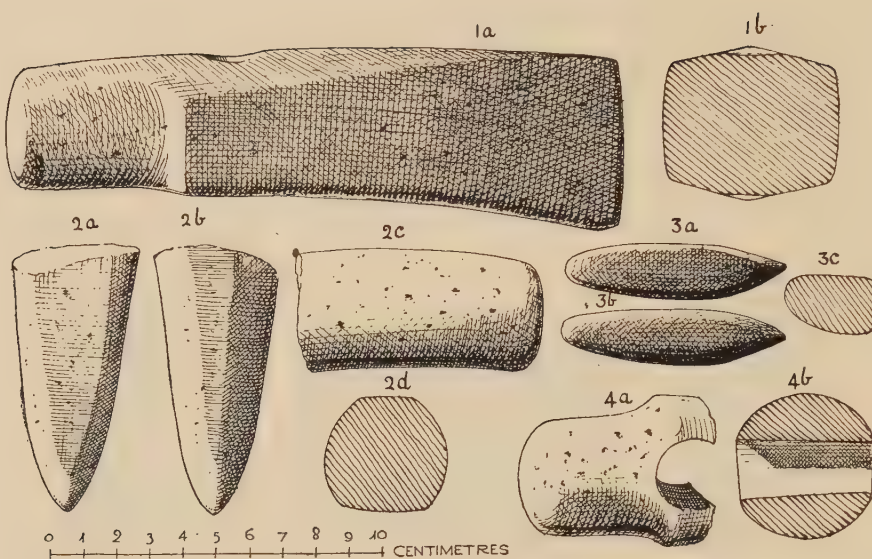


FIG. 27.—STONE CELTS AND AXES.

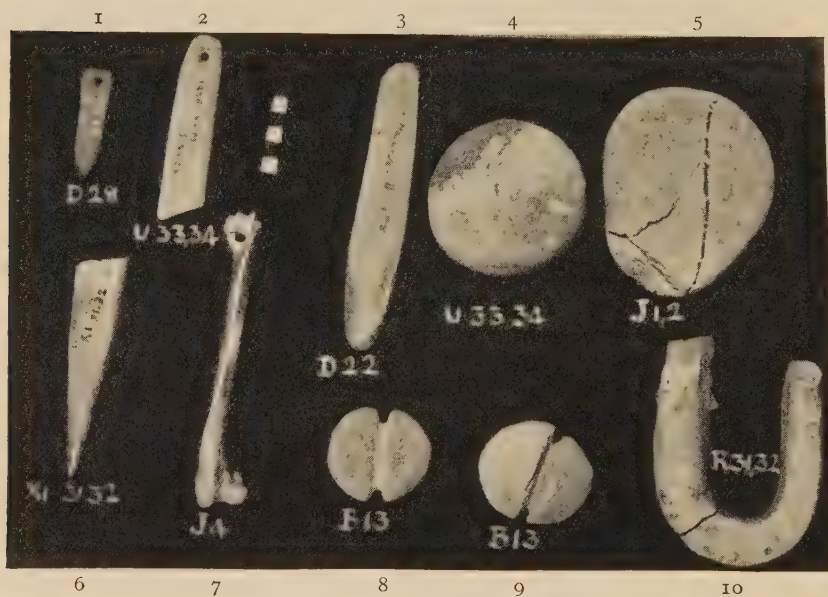


FIG. 28.—MISCELLANEOUS OBJECTS.

Period A, 1, 2, 3, 4, 6, 10; Period B, 8, 9; Period C, 5, 7.

Ibid. 3 (= Fig. 27, 4). Butt and part of bore-hole; mottled greenish stone, polished: butt round in section. The perforation was made from both ends.

Ibid. 2 (= Fig. 27, 2).¹ Fragment of blade: light green stone, unpolished, round in section but with flattened upper and lower face: curved profile.

Fragment: shape not recognisable.

Whet-stones: four: two narrow and perforated (Fig. 28, 1, 2); one narrow and unperforated (*ibid.* 3); one broad unperforated.

A marble² disc (*ibid.* 4): rounded on the lower, pointed on the upper face. Perhaps the lid of a small vase.

Period C. A flat pebble, perhaps for polishing (*ibid.* 5).

Three pounders were found, all unstratified.

Bronze.

Period C. A bronze pin.³

Bone.

Period A. Borers; three, all broken (*ibid.* 6).

Period C. Bone, perforated at one end and worked (*ibid.* 7).

Bone, Ivory and Paste.

Period A. Necklace (Fig. 29)⁴ consisting of seven cylindrical fluted,⁵ three barrel-shaped bone beads,⁶ one paste bead,⁷ with flutings at both ends, eleven claws,⁸ and ten teeth; all perforated; thirty-two pieces in all. In the

¹ Found on the surface. Cf. the Trojan battle-axes: S. S. No. 7182.

² Resembles Cycladic marble.

³ Analysis of a bronze pin from H. Mámos.

Cu. 68·94 per cent.

Sn. 6·34.

Pb. ·94.

Co. ·49.

Zn. ·17.

As. tr.

S. present.

No Sb., Fe., Ni., Bi., Ag.

The bronze was very much rusted, and all the copper had dissolved out from the inside. Thus the proportional percentage of copper was probably originally higher, and it is quite likely that originally there was not more than 3 or 4 per cent. of tin. It can thus be called a poor-tin bronze, and it is plain that even in Mycenaean times tin was economised for objects that did not matter. Compare the pure copper kettle from Mycenae analysed by Schliemann.

The above analysis was made by Mr. O. Davies, to whom Sir Charles Martin of the Lister Institute very kindly afforded the necessary facilities.

⁴ Found inside a small pot.

⁵ Most have three flutings, one has two, one four.

⁶ The central one is perforated vertically as well as horizontally.

⁷ Marked X on the illustration.

⁸ One, much damaged, not illustrated.

illustration the pieces are arranged in the order (as far as it was possible to recover it) in which they were found.¹

Terracotta.

Spindle-whorls of three types : ²

- (1) Spherical, but slightly flattened above and below.
- (2) Cylindrical.
- (3) Bi-conical.



FIG. 29.—PERIOD A. NECKLACE OF BONE BEADS, TEETH AND CLAWS.
x, Paste bead. (Scale 1 : 3.)

The distribution is as follows :—³

		Neol.	A.	B.	C.
Type 1	. .	1	4		1
Type 2	. .		3	1	
Type 3	. .		9	6	1

¹ Thanks are due to Dr. K. Hatzissarantos, Assistant Director of the Zoological Museum at Athens, for the information that the teeth are those of dog and pig and the claws those of cat.

² Cf. *Vardaróftsa*, Fig. 21.

³ As at *Vardaróftsa*, the spheroid and the cylindrical are typical of Period A : the biconical type is there commoner in the later periods. Cf. *Vardaróftsa*, pp. 34, 36.

One was picked up on the surface.

Lids. As at Vardaróftsa, there are three types :¹

- (1) Perforated.
- (2) Half-perforated.
- (3) Plain.

They are distributed as follows :—

		Neol.	A.	B.	C.
Type 1	. .	1	4	5	4 ²
Type 2	. .	1	1	1	
Type 3	. .		9	2	1

Spit-supports. Two pyramidal, rectangular in section, both in Period A.³

Beads. Two dumbbell beads (Fig. 28, 13, 14),⁴ in Period B.

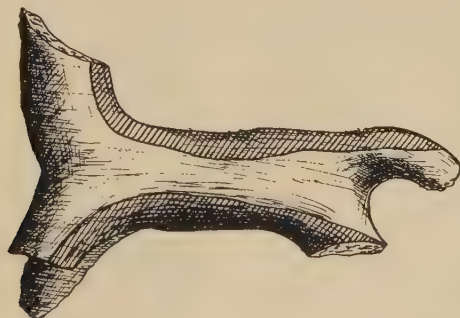


FIG. 30.—PERIOD C. MYCENAEAN HORSE.

Figurines. A Mycenaean horse, broken (Fig. 30 = Fig. 25), in Period C.

Miscellaneous.

Period A. A suspension hook, perforated at one end (Fig. 28, 10).⁵ A small hollow conical object, with perforated base : unstratified.

W. A. H.

¹ Cf. *ibid.* Fig. 22.

² One has two perforations.

³ Cf. *Vardaróftsa*, Fig. 24, 1. One was in the kiln.

⁴ Cf. *Rey*, Pl. XXXVI.

⁵ Cf. *S. S.*, Nos. 8831–8835; a fragment of another (unstratified) was also found.

(iii) *Remains of Houses, etc.*

Neolithic. Small pockets of disintegrated mud brick and a few areas of rough stone paving were the only traces of buildings found.

Period A. Stone walls or foundations, about 60 cm. wide, with a superstructure of either mud brick or wattle and daub, occurred through the whole of this Period. The floors were either cobbled or of stamped

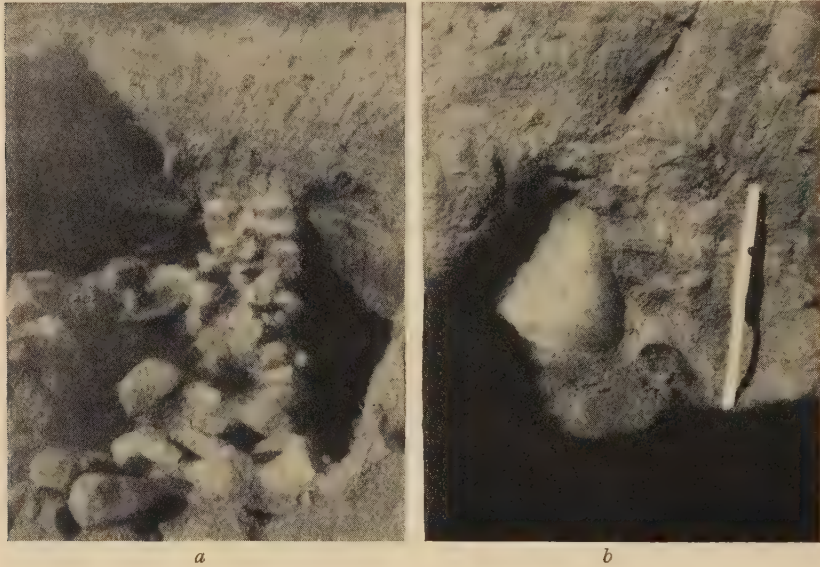


FIG. 31.—PERIOD A (a) HOUSE IN PIT N. (b) KILN IN PIT D.

clay. The use of artificial terraces as a base for the houses began in this Period (*e.g.* R 32/3–S 33/4). The material of which they were composed is indistinguishable from the disintegrated mud brick, but as no individual bricks could be isolated it cannot be affirmed that there were built terraces like those of the Mycenaean period at Vardaróftsa¹ and Gona.² The occurrence of beam-holes passing through these strata suggests that the terraces may have been composed of brick earth with a wooden revetment.

In Pit N (at 17 m., Figs. 31, 32 *a*) were two stone foundations at right angles to each other. The larger was 90 cm. wide, and on it stood a

¹ *B.S.A.* xxvii. 41, Settlement II.

² *B.C.H.* xli–xlii, 146.

stone wall 60 cm. high. The other served as the base for a mud-brick wall 70 cm. wide. In the angle formed by the two walls was a post-hole 40 cm. square, and on either side of the second wall was a hard sand floor. These remains were covered by a thick layer of burnt rubbish, which included charred fragments of beams of a considerable size.

In Pit P (at 17.75 m., Fig. 32, *c*) a stone wall, 65 cm. wide and 25 cm. high, was uncovered. The inner end abutted against the scarped face of the natural gravel, which had been cut away to form a terrace. To the north of the wall was a floor, formed partly of the natural gravel and partly of gravel laid over the rubbish of earlier settlements. Along the inside of the wall ran a strip of stone paving 80 cm. wide, and in the corner of the Pit was a semicircular stone hearth set against the wall.¹

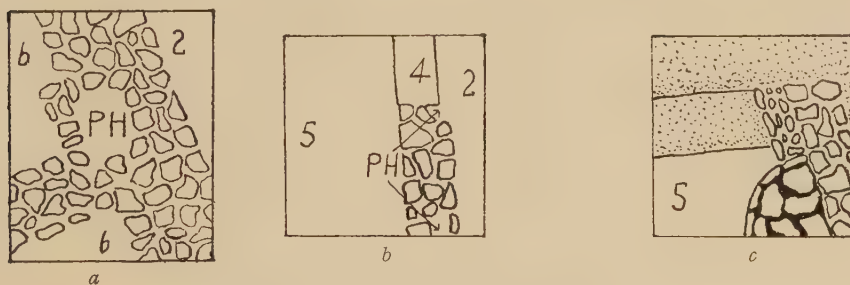


FIG. 32.—PERIOD A. PLANS OF HOUSE WALLS, ETC.

(a) Pit N at 17 m., (b) Pit D at 15 m., (c) Pit P at 17.75 m. (Scale ca. 1 : 75.)

For Key to figures see Sections, Fig. 4.

In Pit D (at 15 m., Fig. 32, *b*) was a mud-brick wall, 60 cm. thick and 50 cm. high, built without any stone foundation. It was greatly disintegrated, but some of the individual bricks could be seen. At the east side of the pit was a doorway. The threshold was formed by a layer of flat stones, set in clay, and on either side were the holes, 25 cm. square and 1.25 m. apart, in which the jambs stood. To the south of the wall was a stamped clay-floor 20 cm. below the level of the threshold.

In the north-west corner of Pit D (at 13.1 m., Figs. 31, *b*, and 33) the remains of a potter's kiln were found. As part of the kiln lay outside the area of the pit, the sides were undercut sufficiently to enable the whole of the oven to be uncovered. The kiln had collapsed during the

¹ Cf. House S, Room 39, at Zygouriés. *Zygouriés*, Fig. 14, p. 20; also semicircular hearths set against walls in Early Helladic houses at Eutresis. *Eutresis*, Figs. 15, 22. Almost all the pottery associated with these walls at Hágios Mámas belongs to Period A.

firing and part of the debris had been left *in situ* and levelled over, but the eastern side had been greatly disturbed. The kiln had a circular floor 1.2 m. in diameter, the centre being slightly lower than the sides. The walls stood about 20 cm. above the base, and the portions still preserved shewed that the domed roof must have been about 90 cm. high. To the north-west lay the combustion chamber, the opening leading to which was 42 cm. wide, its sides being marked by two stones set

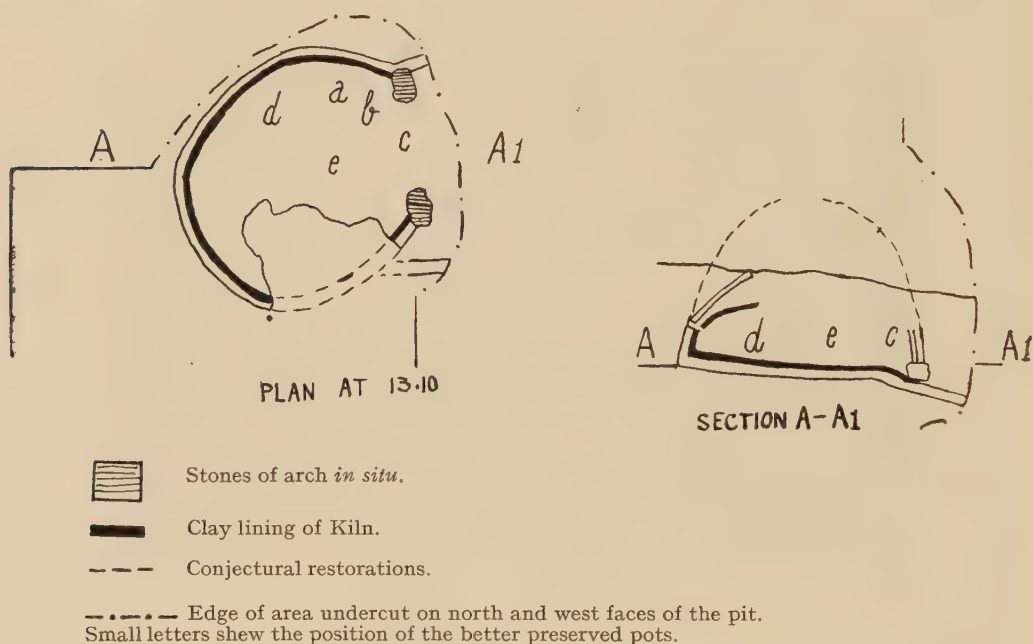


FIG. 33.—PERIOD A. PLAN AND SECTION OF KILN (Scale *ca.* 1 : 40).

in the clay wall. This chamber lay outside the area of the pit and could not be completely explored, but part of the two side walls, 90 cm. apart, and the clay floor continuous with and sloping down from that of the oven, were visible. Indistinct remains which may have belonged to a flue leading to a chimney were visible to the south of the oven. The walls and floor were formed of a coarse red clay, lined on the inside with a thin coat of fine white material, probably prepared clay. The kiln collapsed before the firing was complete and several of the pots remained *in situ*. Three (Fig. 17, *a*, *b*, *e*) were nearly perfect and two more could

be reconstructed (*ibid.* c, d). Fragments of several others were also found (including Fig. 15, 2, 3, 4), and in one of the crushed pots (d) lay the stone battle-axe (26, 4).

This type of kiln is widely spread in Europe. The simplest form, a domed oven with a hole at the top, is represented by the model from Erösd.¹ The actual kilns both there² and at Koszylowce³ probably belonged to this type, and they seem to have been fired by piling fuel all round the outside of the oven. The present example had a stoke-hole which allowed the heat from the fire to pass through the oven, a system also found in the recently discovered kiln at Olynthus.⁴ These Macedonian examples may be compared with the fully developed classical kilns represented on the Corinthian pottery of the sixth century.⁵

Period B. The remains of walls and floors in this Period were very fragmentary. The stone wall in Pit B (at 7 m.) was roughly laid in courses and better built than any of those found in the previous Period.

Period C. The occupation levels in this Period tend to be separated from each other by a greater depth of deposit. A stone wall crossing Pit A obliquely (at 5.3 m.) was the only well-defined structure found.

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(iv) *Human and Animal Remains.*⁶

Human. *Surface, perhaps Period B.* Skull (fragment).

Animal.

Neolithic or Period A. Sheep or goat.

Period A. Bos, deer, sheep or goat.

Period B. Bos, pig.

The following shells were found:—*Cardium Edule*, *Pectunculus Pilosus*, *Cypraea Lurida*.

W. A. H.

¹ Dolgozatok, 1911, V. 315, Fig. 20, and p. 398.

² *Ibid.* V. 313, Fig. 18, and p. 397.

³ Ebert, *Reallexikon*, VII, Pl. 25 a.

⁴ *A.J.A.* xxxiii, 58, Fig. 6, and p. 98. I have also to thank Mr. R. S. Darbishire for allowing me to see his unpublished notes of this discovery. [The kiln has since been published by Mr. Mylonas. *Excavations at Olynthus*, I, pp. 12-18.—W. A. H.]

⁵ *Antike Denkmäler*, I, Pl. VIII, 1, 12, 15, 22 and 26.

⁶ The report on the bones from both sites is due to the kindness of Miss D. M. A. Bate of the Natural History Museum, South Kensington; that on the shells to Lt.-Col. A. J. Peile, R.A. Mr. L. H. Dudley Buxton of Exeter College, Oxford, kindly examined the fragment of skull.

II. MOLYVÓPYRGO.

SITUATION : MAIN STRATIGRAPHIC FEATURES.

Introduction.

Situation. The hamlet of Molyvópyrgo is situated on the Gulf of Toróne, about 6 km. from Myrióphyto (Pl. II, 2). Beside the scattered houses rise three mounds, which mark the position of the ancient settlements. The largest, a flat-topped table, is the site of Mekýverna, the port of Olynthus. Pottery and other remains of the classical period have been found on the surface, and on the shore below are the ruins of a mole, stretching out into the sea.¹ Immediately to the west are two smaller mounds, of which the northern appears to be entirely natural.² The other, which is about 100 m. from the shore and 50 from the foot of the Greek city, lies in a grove of mulberries, but is not cultivated except for a few almond trees on the north-west slope. Before excavation it rose to a height of 8 m. above sea level and 4.5 m. above the surrounding land, but the owner stated that it had formerly been higher. The excavations proved that the site had originally been a small outcrop of natural gravel, about 3 m. high. Many such are found in the eastern part of the plain of Olynthus, and even to-day the larger stand out among the crops, covered with low thorny scrub. To early settlers the advantages of a slight rise and a drier soil would have been obvious in a region where heavy rains are liable to turn the whole countryside into a sea of mud. Olynthus itself, and the tomba of Hágios Mámas, its prehistoric predecessor, occupy similar natural outcrops near the centre of the plain, and the site of Molyvópyrgo was probably chosen as the nearest point on

¹ Wace (*B.S.A.* xxi. 12-15) shews that the evidence in favour of the identification of Olynthus and Mekýverna was already very strong, and although the recent American excavations have failed to produce epigraphical evidence, the remains uncovered are conclusive (Robinson in *A.J.A.* xxxiii. 74). Cf. Struck, *Makedonische Fahrten*, i. pp. 39-56, and Χρυσόχοος in *Ἐπεὶ τὸ Παρνασσού*, iii. 142-151.

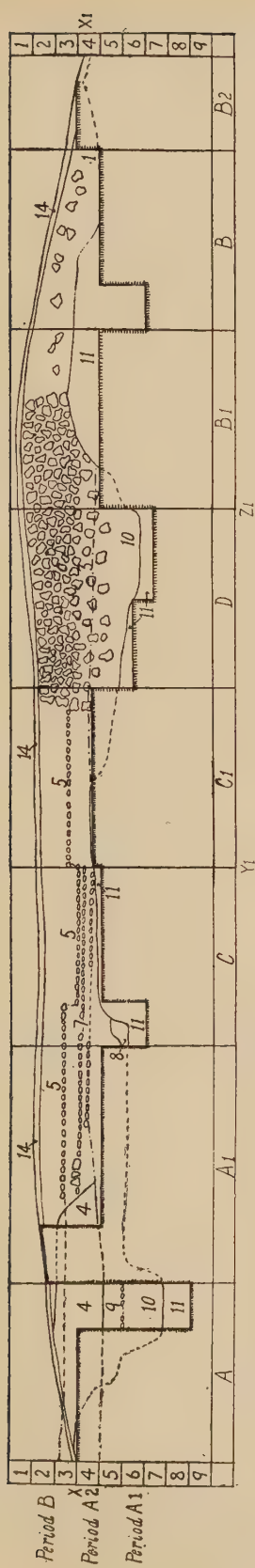
² Struck, *loc. cit.*, regards this mound as part of the site, but the absence of pottery on the surface renders this doubtful. After the excavation of the prehistoric site we began a series of trial trenches on its northern slope. No pottery was found in the surface level, but bad weather necessitated their abandonment before the natural gravel had been reached. The soil at a depth of 80 cm. appeared to be undisturbed, but the evidence was not conclusive.

the coast suitable for a settlement.¹ From the isthmus, as far east as Gerakiní, where the hills, separating the Olynthiac plain from that of Sermýle, reach the coast, the whole shore is low, sandy and in many

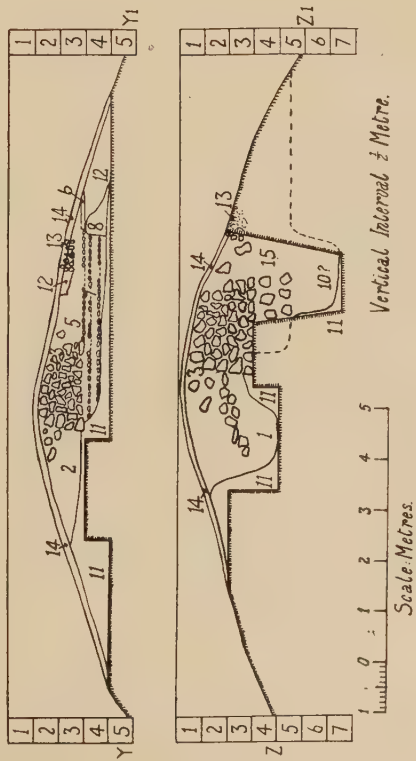


FIG. 34.—MOLYVÓPYRGO. (a) MOUND FROM EAST; (b) MOUND FROM NORTH.

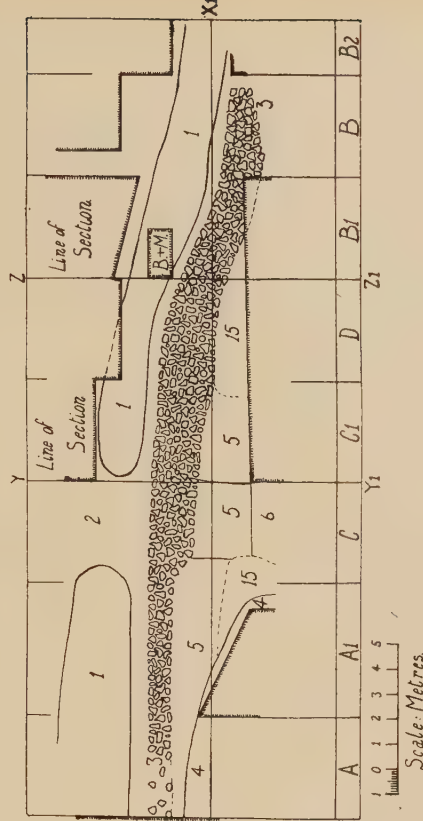
¹ The remains at the old mouth of the Sándanos River cannot be earlier than the Hellenic period (Struck, *op. cit.*, 40: 'Baureste aus Quadern auf—die möglicherweise von einer Hafenanlage herrühren'). It is possible that they belong to one of the Chalcidean towns, which Perdikkas persuaded their inhabitants to desert in favour of Olynthus (Thucydides, I. 58).



a. Section along line X-X1 (Scale as in b).



b. Sections along lines Y-Y1 and Z-Z1.



c. Plan of later settlement. General level 1.5 m. below bench mark.

1. Ditch, Period B.
2. Causeway, Period B.
3. Wall, Period B.
4. Gravel Rampart, Period B.
5. Cobble Pavements, Period B.
6. Gravel Pavement, Period B.
7. Cobble Pavements, Period A, 2nd Settlement.
8. Mud Brick Wall, Period A, 2nd Settlement.
9. Cobble Pavement, Period A, 1st Settlement.
10. Bothroi, Period A, 1st Settlement.
11. Natural Gravel of Mound.
12. Gravel, Period C(?).
13. Rough Terrace Wall, Period C(?).
14. Surface Soil.
15. Areas where the soil has been disturbed.

summit, or $3\frac{1}{2}$ to the bottom of the bothroi) into the fourth half-metre. Structural remains could be traced from Sector A to Sector D.

Settlement 2 covered the rest of the fourth and part of the third half-metres. The only structures traceable were the pavements in Sectors A 1 and C, which shewed that there was one reconstruction within the period of the settlement.

Period B. The Minyan occupation covered the whole area of the mound. Its floor level lay in the third half-metre, and except in one place it reached the modern surface level.

Period C. The evidence for this is very slight, but the presence of a rough stone terrace wall with a gravel backing on the north side of the mound (Section Y-Y 1, 12-13) suggests a levelling up for another settlement, all evidence of which would have been destroyed when the mound was lowered.

The incomplete exploration of the lower levels and their disturbance prevent a certain reconstruction of the history of the site, but the following sequence of events seems to be established. The earliest occupation consisted of at least two houses, built on the north slopes of the mound, parts of which had been cut away and levelled for this purpose. The next settlement, of which only a single house could be found, was built on a layer of gravel which had been spread over the earlier debris. It lasted long enough to allow one reconstruction of this building, and it is probable that it extended along the whole northern slope of the mound. The Minyan settlement, consisting of a broad wall with a ditch on the seaward side and pavements behind, was built immediately above its predecessor without any general levelling up, and the absence of any stratum of debris immediately below suggests that there was no break in the continuity of the occupation. The definite layer of stones lying across the ditch (see Section Z-Z 1, which is typical) in the third half-metre shews that the destruction of this wall was deliberate, after which the site appears to have lain derelict. The finds did not enable the date of the last occupation to be established, but the amount of debris lying over the Minyan ruins suggests that a considerable period must have elapsed.

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THE FINDS.

At Molyvópyrgo only the two Periods A and B are represented, the remains of Periods C and D consisting of only four or five sherds respectively. The ceramic change between Periods A and B agrees with the stratigraphic change represented by the building of the wall and the laying down of the third cobble pavement.

As has been noted by Mr. Radford, Period A has two distinct levels; the lower is that which lies underneath the lowest of the three pavements in Sectors A 1 and C, and, by inference, the corresponding level in Sectors D and B where no such pavements have been preserved. The upper level is the pavement area, *i.e.* what lies between the highest and the lowest pavement in Sectors A 1 and C (where it includes an intermediate pavement); the corresponding level in Sector C 1 (where only the topmost pavement exists and where virgin soil occurs at 1.80 m.); and the corresponding level in Sector D.¹

An analysis of the pottery from the two levels of Period A shews that, while the deposit of the first level contains only about 30 alien sherds, in the second level the alien element is much stronger (about 130 sherds). This alien element is the Grooved ware B 2 and its plain counterpart.² Otherwise the culture in both levels is homogeneous.

The deposit on and above the third pavement belongs exclusively to Period B, its characteristic ware being B 2, which occurs in literally huge quantities.³

In spite of the cultural break between the two Periods, continuity is preserved by certain shapes, *e.g.* wish-bone handles, jugs with cut-away necks, forms known from other sites to be proper to the earlier culture. Both these came to be made in the B 2 fabric.

(i) *The Pottery.*

Neolithic. None.

Period A. Early Macedonian.

Below topmost cobble pavement.

A 1. *Monochrome undecorated.* The fabric is as at Hágios Mámas, but

¹ Sectors A, B 1, B 2, being disturbed, are disregarded; also B above 2 m.

² Cf. diagrams, p. 170.

³ The deposit on the south side of the wall, though unstratified, contained practically nothing except Period B wares. In the illustrations, sherds, etc. found here are marked S.

the proportion of unslipped and unpolished wares is here much greater. The mottled variety is rather rare. There are several sherds of polished grey fabric, which, however, are better classified as the plain variety of B 2.¹

A 1 α. *Bowls with incurved rim.* The ordinary type² and the type with rim pinched out to form a spout occur;³ also tubular lugs with upturned ends,⁴ and lugs with two vertical perforations.⁵

A 1 β. *Askoi.* Handles are long and slim: some are plain, some are split, and one (Fig. 39, 3) has two grooves.

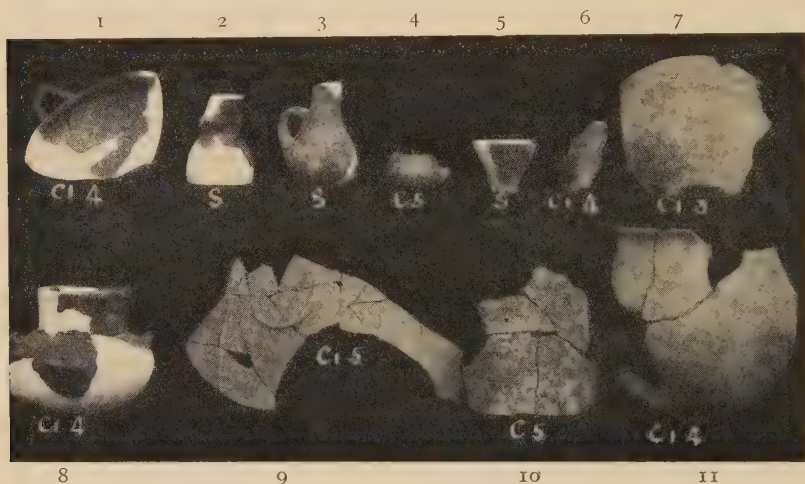


FIG. 37.—PERIOD A. 1, 2, 4-6, 8, 11, (A 1); 9, Plastic decoration; 10, Knobbed ware. PERIOD B. 3, (? A 1); 7, (B 2 (plain)). Scale 1 : 8.

A 1 γ. *Bowls with 'wish-bone' handles.* The handles are usually set, not on the rim, but on the shoulder (Fig. 38, 10, 11): this position is not found in Central Macedonia, but is the rule at Lianokládi, Thermon, and sometimes occurs in Thessaly. No. 11 (unstratified) has a red polished slip. As the 'horned' type of handle seems to be early, both in Central Macedonia and at Hágios Mámas, Fig. 41, 1, should probably be assigned to this period.⁶

A 1 ε. Small one-handled jars with cylindrical necks. Several fragments. The example illustrated (Fig. 37, 4) has a rolled handle.⁷

A 1. *Miscellaneous shapes.* Cups or jars with everted rim and one or

¹ Cf. p. 166 below.

² Cf. Fig. 37, 1.

³ Cf. Fig. 10, 10.

⁴ Fig. 11, 10.

⁵ *Ibid.* 9.

⁶ It is dark grey to black, polished, and might be regarded as an example of B 2.

⁷ As at Vardaróftsa and Yortan, the cylindrical neck was attached separately. Cf. *Vardaróftsa*, Pl. IV, 5-7, and *ibid.*, Addenda, p. 66.

two high handles. The handles may be flat ¹ or rolled, grooved (Fig. 39, 1, 2) or plain. One 'split' (flat) handle also was found.

Jugs with cut-away neck. Fig. 37, 6, has a fine slipped and polished surface. *Ibid.* 3 certainly, though unstratified, belongs, to judge from the fabric, to this period. No. 2 is grey with black burnished strokes.

Jars with tubular handles. Jars like Fig. 10, 12, are inferred from numerous tubular handles. Fig. 37, 8, is of the same type, but has, instead of tubular handles, two loop-handles, between which is a pair of horizontal lugs with two vertical perforations each (cf. Fig. 11, 9).

Finally must be added deep bowls with slightly everted rim (Fig. 37, 11),



FIG. 38.—PERIOD A. 10, 11(?), (A 1 γ); PERIOD B. 5, 8, 9, 12, (B 2 plain); 1, 2, 4, 7, (B 2 (a)); 3, (B 2 (b)). Scale 1 : 10.

as at Hágios Mámas, small saucers (*ibid.* 5), and a few pierced lugs, such as occur on bowls with incurved rim at Vardaróftsa,² and on Early Helladic water-jugs³ (Fig. 40, 7).

A 2. *Black-polished.* None that can certainly be assigned to this period.

A 3. *Striated.* Three sherds.

A 4. *Incised I.* None.

Miscellaneous decorated. Several fragments, unslipped and unpolished, apparently from large vases, have plastic decoration. Fig. 37, 9, a spiral volute; another (a tubular handle) has a raised central rib. One ribbon handle with plastic rivet-head (Fig. 39, 5) belongs to this Period.

¹ A large number of these flat handles were found, mostly in the unstratified deposit south of the wall; to judge from the fabric, some should be assigned to this Period (*e.g.* Fig. 39, 6).

² Cf. *Vardaróftsa*, Pl. I, 3.

³ Cf. *Kordkou*, Fig. 8.

Bowls with flattened rim, below which is a row of wedge-shaped incisions.¹
 Similar bowls with diagonal incised lines on the rim.²

There are several³ sherds of *Urfirnis*, including one fragment of a jug with cut-away neck, of a bowl with tubular handles, and of the neck of a jug with grooved horizontal lines.

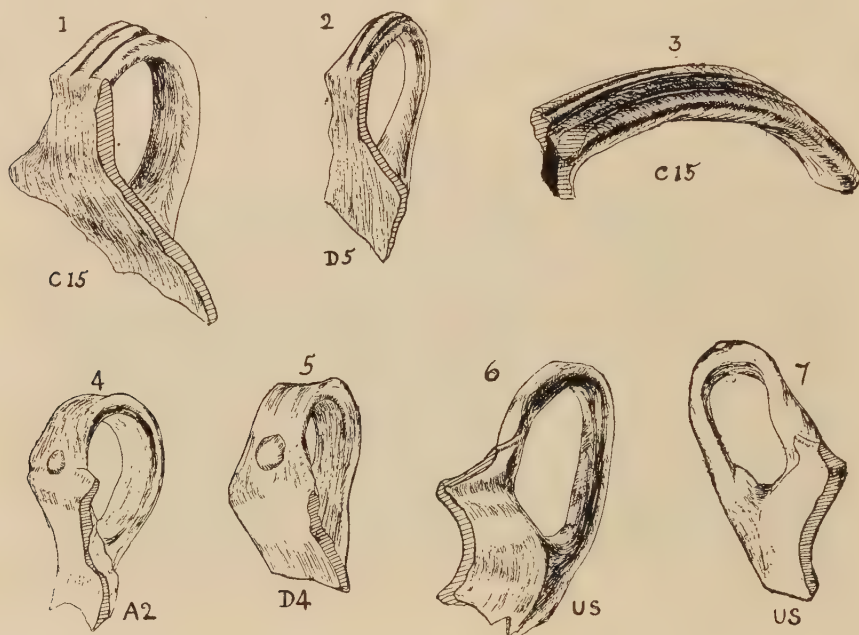


FIG. 39.—PERIOD A. 1, 2, (A 1); 3, (A 1 β). PERIOD B. 4, (B 2 (a)); 5-7, (B 2 plain). Scale 1 : 4.

Part of a flat-bottomed bowl, with spreading sides, decorated with rows of knobs (Fig. 37, 10),⁴ is also coated with a brown glaze paint.

A small quantity of B 2 ware, plain and grooved.⁵

¹ Cf. Fig. 11, 5, from Hágios Mámas.

² Cf. p. 136.

⁴ A similar ware was found at Hágios Mámas.

⁵ In D, ca. 50 per cent.

⁵ Of the plain variety shapes that can be inferred are goblets (like Fig. 37, 7) and cups with high handles. A typical Early Helladic (Early Macedonian) lug, vertically pierced (Fig. 40, 7), may belong to a water-jar or to a bowl with incurved rim as at Vardaróftsa (*q.v.* Pl. I, 3); of the grooved varieties (B 2 (a) and B 2 (b)), water-jars (like Fig. 49), high-handled cups, and goblets (but only with plain stems), occur in the lower level of the Period. About 10 per cent. of this ware seems to have been wheel-made.

Period B. Middle Macedonian.

A 1. *Monochrome undecorated.* Most of the ware of this class is of good quality: light-faced wares predominate. Except for a few shapes which are clearly derived from the earlier culture, such as bowls with wish-bone handles (Fig. 38, 10), jugs with cut-away necks (Fig. 37, 3), and deep bowls with everted rim (*ibid.* 8)¹ this ware is indistinguishable from the plain category of B 2, and they will accordingly be treated together. The lid, however (Fig. 51, 10), with loop handle must be classed as A 1; also the pointed lug (Fig. 42).²

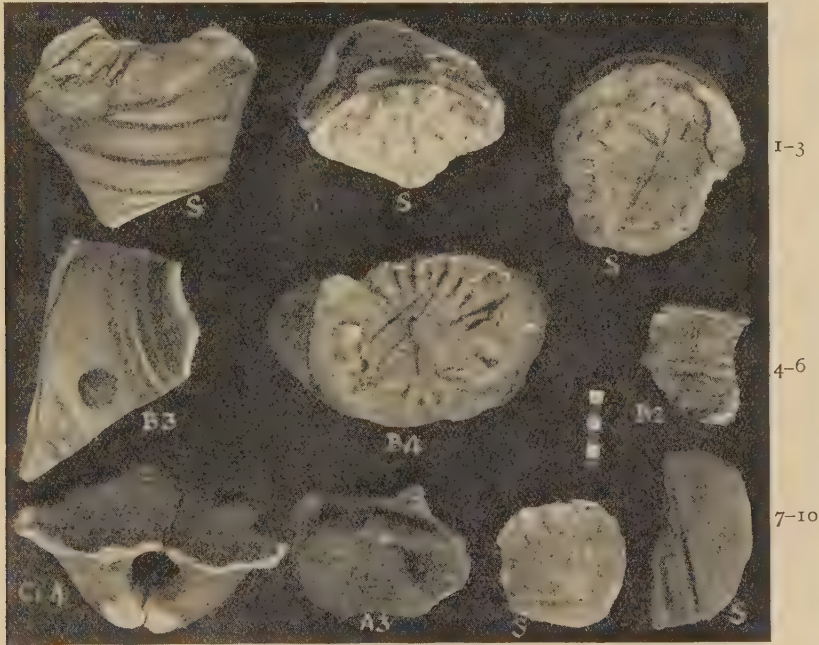


FIG. 40.—PERIOD B. Grooved Ware (B 2); except 7 (Period A).

A 2. Black-polished. A few fragments.

B 2. Grooved ware (Minyan). As has been already noted, this ware is found in both levels of Period A, where, however, it appears as an alien element. In Period B practically no other ware exists, since, in addition to the ordinary grey, red and yellow, a large quantity of ware of indeterminate colour shews the same forms and decoration.

¹ This example shews the flattening of the sides of the handle, a characteristic of Early Macedonian handles.

² Cf. the lugs on bowls of 'Villanova' forms at Hágios Mámas (Fig. 22, 9), and Vardaróftsa (*q.v.* Pl. XII (b), 2).

Of what may be called the true Minyan, most are grey, about one-third are yellow and a few red. As far as could be ascertained, about 10 per cent. were wheel-made. Some shew clear traces of having been made on a core.¹

B 2. Plain category. Common. Shapes, high-handled cups (Fig. 39, 7; Fig. 41, 6; Fig. 38, 9, 12), stemmed goblets (Fig. 46, 1, 2; Fig. 37, 7),² a jug with cut-away neck (Fig. 41, 7), and bowls with wish-bone handles. Cups in this fabric have often plastic rivet-heads on the handles (*ibid.* 3, 4;



FIG. 41.—PERIOD B. 1, 3, 4-7, (B 2 plain); 2, 9-11, B 2 (a); 8, B 2 (c).

Fig. 39, 4, 5). One broad ribbon handle, with four divisions, has two rows of these knobs where it joins the rim (Fig. 38, 5=Fig. 43).

B 2 (a). This category (in which the grooves are close together) is the most common. Shapes are as follows:—

Deep bowls with everted rim and loop handles (Fig. 38, 1). For shape cf. *ibid.* 8.

High-handled cups with grooved shoulders (*ibid.* 7), the typical Minyan shape.

¹ Cf. Note 2 below.

² This example has a special interest. Rounded lumps on the inside shew that it was made on a core. The base is scored to receive a stem. To judge from its stratified position it is contemporary with the finished wheel-made goblets.

Stemmed goblets. This shape is far the most common, especially the grey variety. The rims vary greatly, ranging from a heavily rolled or flanged to an elegant and slightly flaring type (Fig. 44). The handles are flat ribbons

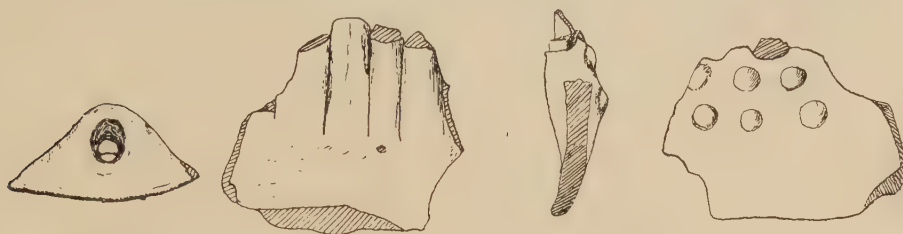


FIG. 42.—PERIOD B. FIG. 43.—PERIOD B. (B 2 plain). = Fig. 37, 5. Scale 1:3.
A 1. Scale 1:3.

not rising above the rim (Fig. 38, 2, 4; Fig. 44, 4). Stems are plain or grooved; the grooves vary in number from one or two to seven, but three or four are more usual (Fig. 46). The foot often ends in a moulded band.¹ The stem is always hollow.



FIG. 44.—PERIOD B. B 2 (grey). Scale 1:3.

¹ The construction of these goblets is interesting. In most cases cup and stem are made separately; the top of the stem (and sometimes the base of the cup) are scored and the two are stamped together (Fig. 40, 1-3, 5). In order to hide (and perhaps to strengthen) the join, a layer of clay was spread over it and carried up the sides of the cup, which were also scored to receive it (Fig. 47, 1). It is possible that the grooves were intended to hide the join and were extended to the whole of the stem.

Another method, less frequently used, was to make the stem as a hollow cylinder and then fit the cup into it. This technique resembles that of some of the gold cups from Mycenae (cf. Stais, *Collection Mycénienne*, 427, 351: cf. also Montelius, *La Grèce préclassique*, Pl. 29, 6: a silver cup from Knossos).

Yet another method, very rarely used, was to attach the walls of the cup to the stem, the top of the stem thus forming the bottom of the cup (Fig. 38, 6). Fig. 47 illustrates the three methods.

On similar principles the handles of cups and goblets were affixed. The wall of the cup was scored to receive the end of the handle (Fig. 40, 6); clay was then plastered over the join. This accounts for the thickening often visible at this point (Fig. 39, 7).

Jugs with cut-away necks. There are a few examples. Fig. 41, 2, is yellow.

Water-Jars (Fig. 49). To judge from the number of grooved handles, these jars were common, and were baked red and yellow as well as grey. The interior surface of the example illustrated shews it was made on a core: the position of the groups of grooved lines suggests that they were intended to hide joins; if so, the vase was built up in four pieces.¹ The shape resembles



FIG. 45.—PERIOD B. Rims of B 2 (grey, all categories); 1-7, Bowls; 8-31, Mostly goblets.

that of Early Helladic water-jars, though it is slimmer: there is evidence from grooved handles that it already existed in Period A.

Small jars (Fig. 41, 10, 11). Both are grey, unpolished.

Miscellaneous. A vase of uncertain shape has a horizontal handle pinched out in the middle to a point (Fig. 40, 8).² Two sherds have small round knobs (*ibid.* 4, Fig. 41, 9).

B 2 (b). This category is rare. Fig. 38, 3, is part of a deep bowl with loop handle (for shape cf. *ibid.* 1 and 8).

¹ For identical grouping cf. S. S., No. 2093.

² Cf. S. S. No. 1908.

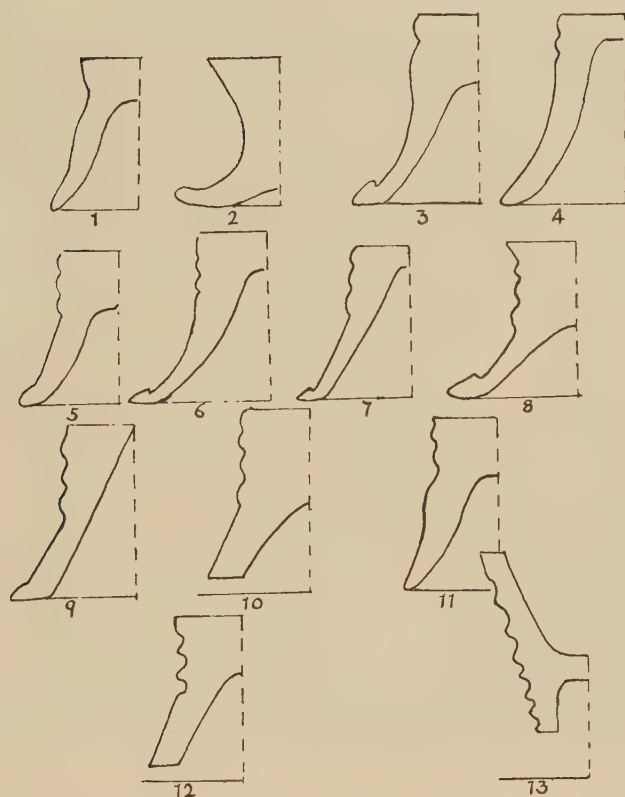


FIG. 46.—PERIOD B. Stems of Goblets, B 2 (plain) and B 2 (a).
1 and 2 belong to Period A.

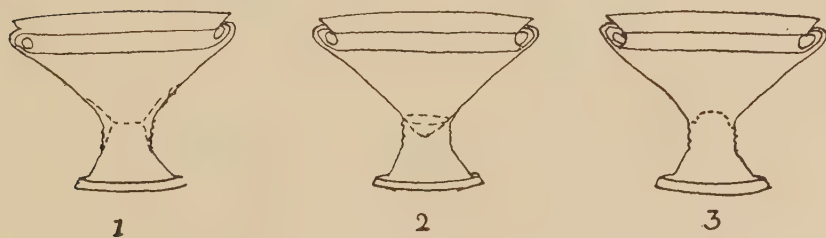


FIG. 47.—SKETCH TO ILLUSTRATE METHODS OF ATTACHING STEM AND CUP
OF B 2 GOBLETS.

B 2 (c). Only two sherds were found. One has a *Wellenband* between groups of horizontal grooves. It is of reddish-brown clay and is polished (Fig. 41, 8).

Figs. 45, 48 shew various rims of the grey and yellow tones respectively.

The coarse ware does not call for any comment, since it was very rare, and few shapes were recovered. Lugs like those from Hágios Mámas (Fig. 18, 8) occur.

The following diagram illustrates the relation of the two Periods :—

Period.	A.		B.	
	1st Level.	2nd Level.	3, 2, 1	
Half-metres.	6	5	4 ¹	3, 2, 1
Wedge, etc., incisions below rims (Fig. 5)	4	—	—	—
Lugs with upturned ends (<i>ibid.</i> 10)	1	1	—	—
Askoi (A 1 β)	2	4	1	—
Bowls with incurved rim (A 1 α)	16	13	12	1
Jars with horizontal tubular lugs (Fig. 10, 12; Fig. 15, 3)	18	27	9	1
Jugs with cut-away necks	—	1	2	a few
Bowls with wish-bone handles (A 1 γ)	—	4	3	common
Cups, etc., with high handles	2	2	8 ²	common
Water-jars (Fig. 49)	—	1	2	common
Grooved ware (B 2), all categories grey	10 ³	17 ⁴	101 ⁵	common
" " all categories, red or yellow	—	2	22	common
" " stems plain	1	3	4	a few
" " stems ringed.	—	—	5	common

¹ Also half-metre 3 in Sector A 1; cf. Fig. 36.

² Most in B 2 fabric.

³ 1 wheel-made.

⁴ 2 wheel-made.

⁵ ca. 11 wheel-made.

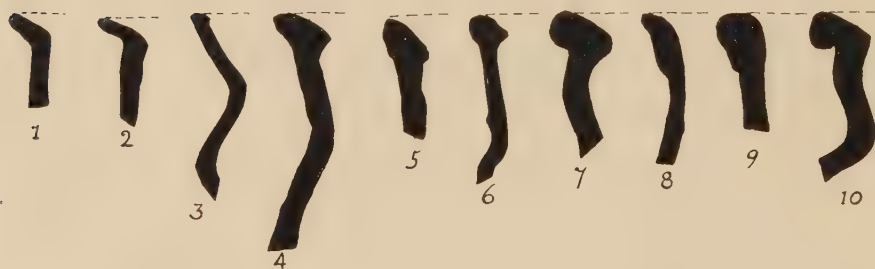


FIG. 48.—PERIOD B. Rims of B 2 (yellow, all categories).

Period C. Late Macedonian.

Unstratified.

C 2. *Matt-painted ware.* Four sherds (Fig. 50); Nos. 1, 3, 4 are fragments of bowls with everted rim; No. 4 is grey with red paint. It has a broad red band inside the rim. No. 1 has loops inside the rim. Except in the case of No. 4 the paint is purple.

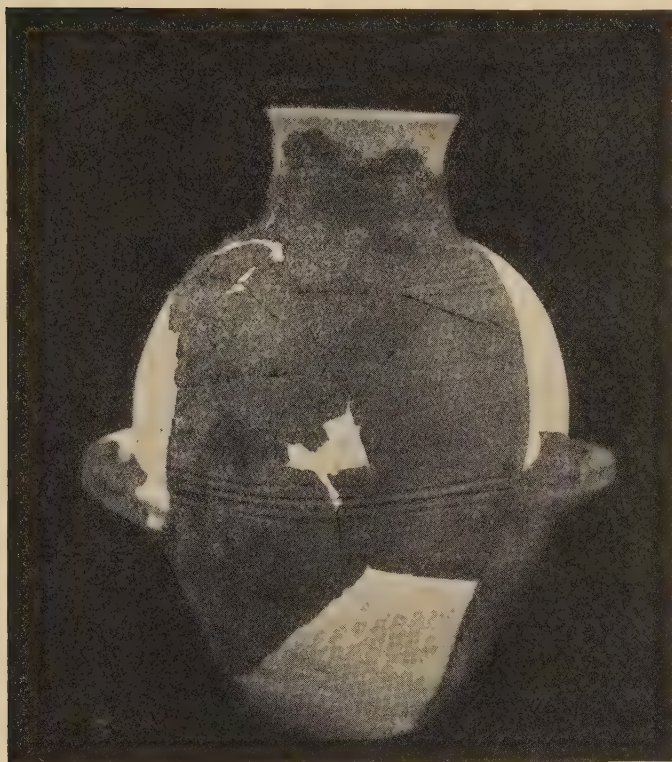


FIG. 49.—PERIOD B. GROOVED WARE (B 2 (a)). (Scale *ca.* 1 : 4.)

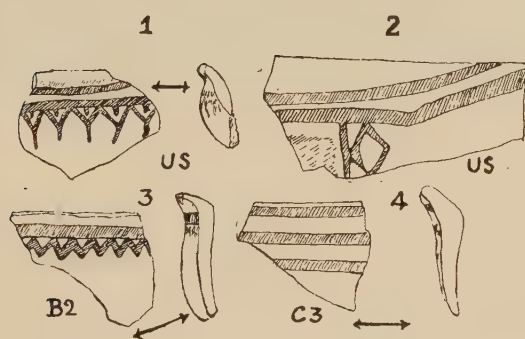


FIG. 50.—PERIOD C. MATT-PAINTED (C 2).

Period D. Iron Age.

A 1. One twisted handle,¹ one 'split' handle.

D 4 (Matt-painted) or D 5 (Glazed). Four sherds.

*(ii) Miscellaneous Objects.**Stone.*

Period A. Figurines: One, broken at one end and one side (Fig. 51, 1).

Ibid. 4, though unstratified, should perhaps be assigned to this period.²



FIG. 51.—PERIODS A, B. MISCELLANEOUS OBJECTS. PERIOD A, 1, 4 (?), 5.

Period B. *Ibid.* 2 (broken at both ends); has crossed lines incised on it.³

Pounder (?) (*ibid.* 8).⁴

Cupel (*ibid.* 9).⁵ Interior has a dark stain which has permeated through to the outside.

Unstratified. Whet-stones: two (*ibid.* 6, 7).

Bone. *Period A.* One borer (*ibid.* 5).

¹ Cf. *Vardaróftsa*, Pl. XVIIIa, 10, 11.

² Cf. S. S. No. 7409.

³ Cf. *ibid.* 9327.

⁴ Mr. O. Davies considers this to be a core.

⁵ Mr. O. Davies believes this to be a cupel, a vessel used in extracting silver from lead.

Terracotta.

Figurine : one, made of a chipped potsherd (*ibid.* 3). Unstratified.

Lids (?). Made of chipped potsherds, a few.

As elsewhere in Macedonia, they may be perforated, half-perforated or plain. All unstratified, except one which belongs to Period A. *ibid.* 8 is from a grey vase of Grooved ware B 2 (a); *ibid.* 9 (also B 2 (a)) is yellow.

Spindle-whorls. Period A (?). One.¹

Dumb-bell beads (?). Period A (?). Two.²

W. A. H.

(iii) *Remains of Houses, etc.*

Period A. Settlement 1. The remains of two houses, with a floor level at 2.5 m., were found. The much-disintegrated walls of mud brick were about 60 cm. wide with no trace of either stone foundations or wooden beams. The internal width of the eastern house was 5.2 m. and its length about 7 m. Only the southern and eastern walls of the western house could be traced. The natural gravel had been cut away to form level platforms for these buildings, but outside the south walls it had been left, forming a wide bank, of which the surface was at least one metre higher than their interior floor level, and a similar bank separated them. A bothros was found near the eastern end of each house, but sufficient evidence was not available to establish the purpose for which they were intended.

Settlement 2. Two successive levels of cobbled pavement, uncovered at 1.8 and 1.6 m., and the remains of a mud-brick wall running across Sector C, parallel to the excavated face of the natural gravel, belonged to a rectangular house about 3.3 m. wide. The only trace of a cross wall consisted of a few larger stones 2.5 m. from the eastern side of Sector A 1 (see Section X-X 1). Under the lower pavement, in Sector C, was an oval bowl-shaped bothros measuring two by one metres internally, 40 cm. deep, and lined with stones set in clay. The interior was filled with a greasy deposit of black ash and charcoal, mixed with broken

¹ It is of the type illustrated S. S., No. 8439.

² Cf. Fig. 28, 8, 9 (from Hágios Mámas).

pottery and a few animal bones, and there can be little doubt that it served as an oven.¹

In view of the incompleteness of these plans, it is useless to explore their relationship to other examples. In the Aegean area rectangular houses occur in the Neolithic and all later periods, and bothroi are found on Early Helladic sites on the mainland. Equally early examples



FIG. 52.—PERIOD B. WALL OF MINYAN SETTLEMENT, FROM S.E.

of both these features could be quoted from the regions to the north of Macedonia.

Period B. The principal structure of this settlement was a long wall of undressed stones, 1 m. wide. It was followed for 27 m., and there were slight traces of a return at the western end, but the eastern part, which was only 50 cm. wide, appeared to have extended beyond the present edge of the mound. The foundations, at 1.5 m., stood partly

¹ Cf. Mylonas, *Ἡ Νεολιθικὴ Ἑποχὴ ἐν Ἑλλάδι*, pp. 161-4, who shews that in Chalcidice 'bothroi' are still used for this purpose by the refugees from Asia Minor. It seems possible that some, where there are no traces of fire, may have served as storage pits. Cf. Blegen, *Korákou*, p. 75.

on the natural gravel rampart, which had been left when the northern slope was terraced for the earlier houses, and partly over the ruins of the previous settlement. Where these did not offer a secure base the foundations were carried down another 70 cm. (see Section Z-Z 1). It is now impossible to determine the original height of this structure, but it stood more than 1 m. above the pavements, and the amount of debris shews that it must have been considerably higher. On the seaward side this wall was defended by a ditch, 1.2 m. deep and 1.5 wide, dug into the natural gravel. Sixteen metres from the western end (in Sector C), this was interrupted by a causeway 3.5 m. wide. To the north an area of rough cobbled pavement was uncovered at 1.2 m. Opposite the southern causeway this pavement lay 30 cm. lower and was continued by a gravel layer stretching back to the edge of the mound. The north-eastern boundary of the cobbles was marked by a slight gravel rampart, 20 cm. high, running obliquely from the end of the wall to the edge of the causeway, but its limits to the north-west could not be defined. The occurrence of the two causeways and the lesser height of the wall at that point suggest that it was there pierced by an entrance.

The plan of this settlement is incomplete, and the strength of the wall and ditch facing the sea contrasts strangely with their entire absence on the other sides. The intrusive type of pottery, which appears in this stratum, renders it almost certain that the purpose of the wall was defensive, and it may be conjectured that the plan was completed by palisades on top of the low gravel rampart noted on the north-east, or even by a return wall, of which a suggestion was found at the west end, where the presence of the almond trees prevented further investigation.

Period C (?). Except the terrace wall no structure could be attributed to this Period.

C. A. R. R

(iv) *Human and Animal Remains.*

Human. *Period B*. A bone.

Animal. *Period A*. Wolf (?), sheep, goat (?), pig, bos (probably *longifrons*), red deer.

Period B. Goat (?), bos (probably *longifrons*).

The following shells were found: *Spondylus Gaederopus*, *Pinna* (probably *Pectinata*), *Lotorium Olearium*, *Arca Noae*.

III. RELATION OF HÁGIOS MÁMAS TO OTHER SITES IN THE NEOLITHIC AGE.¹

Of the Neolithic pottery revealed at Hágios Mámas, the painted pottery with its simple linear decoration corresponds most closely to the non-Dimini variety of the Thessalian B wares; the black-polished wares, plain and decorated, are almost identical in fabric with Thessalian Γ wares, and with those from Várdino: while the shapes, in so far as it is possible to reconstruct them, resemble those from Várdino, from Erösd and from the Middle Danube. Resemblances with Eastern Macedonia, Thrace and the Black Earth Region are less marked. In this latter respect, therefore, Hágios Mámas differs from the neighbouring settlement at Olynthus.² Otherwise, the two sites have a good deal in common, and may represent local varieties of a common culture, and this seems to be the case at the mound of Kritsaná also. The latter finds have not yet been studied. Consequently it seems better to reserve for a future occasion a discussion of the whole question of the interrelation of the Neolithic settlements of Macedonia to each other and to outside areas. It is to be hoped that the forthcoming excavation of the mound at Sérvia in W. Macedonia, where both A and B varieties of Thessalian wares have been collected, will do much to elucidate this problem.

IV. RELATION OF THE TWO SITES TO ONE ANOTHER IN THE EARLY AND MIDDLE BRONZE AGE.

That the culture of the two sites in Period A is in the main identical is evident from the foregoing description of the finds. There are, however, some grounds for thinking that the Bronze Age occupation of Molyvópyrgo began later than that of Hágios Mámas. The small depth of the deposit does indeed suggest, though is not sufficient by itself to prove, that this was so; but a comparison of the diagrams of the two sites shews that bowls with wedge incisions (or diagonal incisions), which cease at Hágios Mámas half-way through the deposit, cease at Molyvópyrgo in the lowest half-metre; that high-handled cups, as well as the Grooved ware (and its plain counterpart), both of which are con-

¹ This Report was written before the publication of the Neolithic settlement at Olynthus.

² Cf. Mylonas, *Excavations at Olynthus*, i., pp. 89-92.

tinuous with the Grooved ware of the next Period, begin at Molyvópyrgo at the lowest levels.¹ The inference is that most of the deposit belongs to the second half of Period A; and consequently that the site came to be occupied later than Hágios Mámas. We may conjecture that Hágios Mámas had an earlier port, which, owing to silting at the mouth of the river or some other reason, had fallen into disuse.

In Period B, identical changes took place at both sites, and it seems that, under the new conditions, the same relationship was maintained; Molyvópyrgo, however, was, to judge from the enormous quantity of Minyan found, the place where it was actually made. Reasons for supposing there was a 'Minyan' invasion of Chalcidice are given below, and, if this was so, Molyvópyrgo would be the place at which they landed, and the base from which they spread over the peninsula.²

The few sherds of matt-painted ware (C 2) which represent Period C at Molyvópyrgo are of the same character as those from Hágios Mámas.

For purposes of comparison with outside areas, the two sites may be regarded as one during the Early and Middle Macedonian Periods.

V. RELATION OF CHALCIDICE TO CENTRAL MACEDONIA IN THE BRONZE AGE.

That a close relationship exists between the culture of Chalcidice and that of Central Macedonia has already been made clear by the description of the finds. It is evident that, as in the Neolithic, so in the Bronze Age Periods, we have to do largely with local varieties of common cultures. It is, in fact, only in Period B that a temporary divergence took place, which is reflected in the 'Minyan' ware of Chalcidice, and in the Second Incised ware of Central Macedonia. There is no doubt that they were at this time exposed to different outside influences, but in the succeeding Period (C) cultural unity was restored. Differences, due to their respective histories during the preceding Period (B), are indeed illustrated by the third Incised (C 1) ware of Central Macedonia on the one hand, and by the patterned Grooved ware (B 2 (c)) of Chalcidice on the other. Otherwise

¹ Cf. diagram, p. 170.

² Grooved ware (B 2) has been found at various sites in Chalcidice; cf. *B.S.A.* xxvi. p. 31.

the two cultures are again almost identical. Matt-painted ware appears in both areas (apparently moving from west to east),¹ and is followed by Mycenaean. The inference reached in the case of Vardaróftsa, that the Mycenaeans actually had settlements, is confirmed by the mass of Mycenaean pottery, almost all of local make, found at Hágios Mámas.

There were no traces in Chalcidice of the Northern invaders whose remains were found in the burnt layer at Vardaróftsa.²

In Period D, although no Iron Age deposit was found at Hágios Mámas, and only a few sherds at Molyvópyrgo, all the available evidence from other sites goes to shew that a unitary culture persisted in both areas. Wheel-made matt-painted (D 4) and Mycenaean derivative (D 5), hand-made and wheel-made jugs with cut-away necks and the twisted handles, all typical of Central Macedonia, are common on Chalcidian mounds.³ The wheel-made grey kantharoi, however, seem hardly to occur in Chalcidice, a fact which, if confirmed, may have significance. In Chalcidice, on the other hand, Greek penetration is earlier and more intensive.

In spite of differences, archaeologically Chalcidice and Central Macedonia may be regarded as a unit.⁴

VI. RELATION OF CHALCIDICE TO OUTSIDE AREAS IN THE BRONZE AGE.

Period A. Almost all the points of resemblance which were discovered between Central Macedonia and the Aegean hold good for Chalcidice too, and need not be recapitulated here. A few additional points must, however, be noted.

Anatolia (except Troy). The askos (Fig. 14, *a*), in shape and decoration⁵ (zigzag lines within enclosing lines, the whole forming a band, and arranged necklace-wise on the vase) is characteristically Anatolian. Similarly, in *ibid.* *b* the chevrons in multiple outline (also Anatolian) are

¹ It begins slightly later in Chalcidice. Cf. diagram, p. 146, and diagram *Vardaróftsa*, p. 31.

² Cf. *Vardaróftsa*, p. 23.

³ *B.S.A.* xxvi. p. 33.

⁴ It is interesting that in a recent re-division of Macedonia for administrative purposes, Chalcidice and Central Macedonia are placed together as one nome; the other two being Western and Eastern Macedonia.

⁵ Cf. *B.M. Cat.* Pl. 1, A 30, from Yortan.

enclosed in plain and dotted lines, so that a broad band of decoration runs round the shoulders of the vase. In Fig. 12, 7, the same motive, chevrons in multiple outline, end 'in finely-drawn curves' as at Yortan.

Troy I. Horizontal tubular lugs, with very small perforations, placed on the rim of bowls of Type B, are common in Troy I.¹ Those with upturned ends, however, seem to occur there only in a vertical position. Perforated pyxis and amphora lids like our Fig. 18, 4, may also be mentioned, as well as decoration by means of rows of small punctured impressions below rims.

Troy II. Noteworthy parallels are: incised triangles filled with punctured dots; ² stamped circles; ³ the plastic spiral-volutes; ⁴ figurines (like our Fig. 51, 3, 4); ⁵ clay hooks; ⁶ perforated stone axes; ⁷ stones with incised cross; ⁸ and perhaps two-handled beakers. Finally, a handle, or rather lug, resembling the 'wish-bone' handle, is known at Troy.⁹

Thessaly. The small 'wish-bone' handle, which is little more than a rectangular perforated lug (Fig. 20, 10), and the true 'wish-bone' handle are both paralleled in Thessaly,¹⁰ as well as the position of the latter on the shoulder instead of on the rim of the vase. Further parallels are wide bowls from Zerelia¹¹ (our A 1 a); perforated stone axes;¹² and perforated teeth.¹³

Central Greece. To the parallels at Hágios Mámas can be added the following which are to be seen in the Chaeronea Museum; a scalloped lug, 'split' handles, a sherd of *Schnurkeramik*. From Schisté come horizontal lugs with double perforations; from Orchomenos split handles, jars with tubular handles, and wish-bone handles.¹⁴

From Euboea a small cup with high ribbon handles which broaden at the point where they meet the rim¹⁵ has already been compared with our Fig. 16, 2.

In the preliminary report on the excavations at Eutresis are mentioned bowls with incurved rim,¹⁶ and a large pot with plastic decoration.¹⁷

¹ *Schnurösen*. Cf. S. S. No. 33.

² Cf. *ibid.* 2330 with our Fig. 12, 8.

³ Cf. *ibid.* 2412, 2419 with our Fig. 12, 9.

⁴ Cf. *ibid.*, *inter alia*, 832, 1370 with our Fig. 37, 9.

⁵ Cf. *ibid.* 7409.

⁶ Cf. *ibid.* 8835.

⁷ Cf. especially *ibid.* 7182 with our Fig. 26, 2.

⁸ Cf. *ibid.* 9327.

⁹ Cf. *ibid.* 2501.

¹⁰ Cf. Δ-Σ, Fig. 186, 187-193.

¹¹ Cf. P.T., Fig. 104 a.

¹² Cf. Δ-Σ, Pl. 41, 9.

¹³ Cf. *ibid.* Pl. 46, 12, 13.

¹⁴ Not yet published.

¹⁵ Παπαβασιλείου, *op. cit.* Pl. I A'.

¹⁶ *Eutresis*, Fig. 11, 4.

¹⁷ *Ibid.* Fig. 10.

Semicircular hearths placed against the wall are also a common feature.¹

Corinthia. The affinity between Central Macedonia and the Corinthia was seen to consist chiefly in the shapes. In the case of Chalcidice the resemblance extends to the fabric as well. The thin walls, the light surface-colour, and the friable clay, the fondness for mottled technique, the use of a polished slip are reminiscent of Early Helladic ware from Korákou and Zygouriés. Of shapes, the jars with tubular handles, the lugs with double perforations, the bowls with incurved rim and tubular lugs, the pinched-out spouts; and, in decoration, the plastic 'rivet-heads,' and incised chevrons, are common to the two areas, while *Urfirnis* may now be added to the list.

Cyclades. The two perforated lids,² the figurine³ (Fig. 51, 4), the bands of incised chevrons⁴ provide additional parallels with the Cyclades.

Outside the Aegean. Parallels to the perforated axes,⁵ the bored teeth and to the fragment of *Schnurkeramik*⁶ may be found in combination over a wide area, both in Europe and South Russia.⁷ But the fluted bone cylindrical beads are characteristic of the tombs of South Russia.⁸ In the Museum of Szeged in South Hungary may be seen scalloped lugs, a vase covered with large knobs (like our Fig. 37, 10), and high-handled cups. These come from the site of Csoka. At other sites in the same region, parallels too numerous to be cited here are found.⁹

It is clear from all this that at the beginning of Period A, Chalcidice, like Central Macedonia, was colonised by Anatolian settlers, attracted, no doubt, by its mineral and other resources. The special affinity which their pottery forms have with those of Vardaróftsa suggests that they came from the same part of Anatolia (the difference in fabric being due to the difference in the local clay), and were actually the same people. After Central Macedonia, the affinities of Chalcidice lie in about equal proportion with N.W. Asia Minor and with mainland Greece, and if, as there seems reason to suppose, the Early Helladic settlers in the Corinthia

¹ *Eutresis*, Figs. 15, 22.

² Cf. *Phylakopi*, Pl. IV, 4, 5; *B.S.A.* xxii. Pl. IX.

³ Cf. 'Εφ. 'Αρχ. 1898, Pl. XI, 15.

⁴ Cf. *Phylakopi*. Pl. IV, 9.

⁵ Cf. especially Childe, *Man*, 1924, p. 66.

⁶ Cf. Ebert, *Reallexikon*, Vol. xi. *Schnurkeramik*.

⁷ Cf. Tallgren, *La Pontide préscythique*, Fig. 36 B, 3; Fig. 38, 2, p. 121, 4, and elsewhere.

⁸ Cf. *ibid.* pp. 100-2.

⁹ For the whole question of Aegean contacts in these regions indicating relations with Troy, cf. Childe, *Antiquity*, 1927, pp. 79-91, and *The Danube in Prehistory*, *passim*.

and Boeotia came from S.W. Asia Minor, we may conjecture that the Early Macedonians came from some region lying between that and Troy. But, however this may be, when they had once been established in Chalcidice, their trade relations were with the North Aegean, and they do not seem to have maintained contact with their kinsmen to the south, for in Chalcidice *Urfirnis* is on the whole rare, the 'sauce-boat' never reached its fully-developed form; and, so far, only two pieces of obsidian have been found.¹

Continued connections with Troy, on the other hand, are to be inferred from the small loop-handled cups.² The further evidence supplied by the grooved ware and its plain counterparts will be considered in the following section.

But if the trade relations of Chalcidice lay with the Troad, it follows that objects like the stone axes and the necklace of bored beads (with its solitary paste bead), which are certainly imports, came from the same direction. The fact that they are associated with *fluted* beads, which, as we have seen, are characteristic of South Russia, and the close resemblance of the axe types,³ almost impose the conclusion that the ultimate source of these objects lay still further North, though Troy may have been the intermediary.

Period B. During this Period, as we have seen, the culture of Central Macedonia and Chalcidice diverged, Central Macedonia being

¹ At Kritsaná, 1929.

² It looks, in fact, as if the merchants of Troy II were supplementing their local mineral resources from Chalcidice. The cupel (Fig. 51, 9), though of a later date, is significant of what these minerals in Chalcidice were, *i.e.* silver and lead. A recent report on minerals in Macedonia by a Government inspector of mines says of Chalcidice: 'Dans cette péninsule se trouve l'or dans filons quartzeux avec mispickel,' and quotes Kassandra as one of such places. A Consular Report on Macedonian mines says: 'East of Olynthus are some veins of tin, and there was apparently a large ancient exploitation of gold and silver, as there are big gangue heaps.' This exploitation may well have begun in the Early Bronze Age. A piece of slag, which Mr. Davies believes to be a gold slag, was found on the surface at Hágios Mámas.

³ Cf. especially Tallgren, *loc. cit.* Fig. 68, 1, 5 (with central line), 6; Fig. 48, 5; also Kossinna, *Mannus*, No. 26, Fig. 127, from Jackowica. The position of these objects (about half-way through the Early Bronze Age stratum) permits them to be dated about 2200 B.C. (cf. p. 185), and this has an important bearing on the dating of the battle-axe culture in S. Russia.

The single sherd of *Schnurkeramik* might perhaps be used as evidence in the same connection. From its stratified position (virgin soil) it should belong to a date about 2500 B.C. Miss Goldman informs me that this ware occurs in Early Helladic strata at Eutresis, and I have seen at least one sherd from Hágia Márina in the Chaeronea Museum. Both the Macedonian sites excavated in 1929 produced one sherd each in the corresponding strata.

drawn into close contact with and possibly invaded by its northern neighbours. In both areas continuity is preserved, but in rather different ways; in the one case the Anatolian culture being temporarily thrust into the background, in the other case being partially transformed. The view which we take about the relations of Chalcidice with the outside world will depend on what view we take of the origin of 'Minyan' ware, the knowledge of which has been considerably enlarged by the excavations. We now know—

(1) That in Chalcidice most of it was made by hand, and much on a core.

(2) That in consequence it varies greatly in quality and must be taken to include a large amount of plain wares of various tones.

(3) That a fine silver-grey hand-made variety was already being made in Chalcidice before the end of Period A.

(4) That the high-handled Trojan cups, a shape which lies at the back of the developed Minyan bowl, were known in Chalcidice in the latter part of Period A.¹

(5) That decoration by means of grooving (*Horizontalrillen*) had also made its appearance in the latter part of that Period.

(6) That the technique as well as the forms of the metalsmith were imitated by the Minyan potters.

(7) That shapes, proper to the earlier part of Period A, *e.g.* jugs with cut-away necks, bowls with wish-bone handles, and water-jugs came to be made in this fabric.

Thus the view that Minyan culture is a complete break with the old, requires, as far as Chalcidice is concerned, modification. The relation of the two cultures is more complex: it would be truer to say that an element which had been intrusive in the first Period became, rather abruptly, dominant in the second.² The source of this intrusive element in the first Period must be N.W. Asia Minor (Troy and its hinterland), with which Chalcidice had, as we saw, trade connections; and where grey bucchero is at home from an early date.³ But, besides the grey bucchero, decoration by means of horizontal grooves is also a N.W.

¹ And occur in the native fabric, *e.g.* Fig. 39, 1, 2; Fig. 10, 2, 3.

² Cf. Frôdin et Persson, *Rapport préliminaire sur les fouilles d'Asiné*, 1922-1924, pp. 66-9.

³ *J.H.S.* 1914, p. 143.

Asia Minor speciality,¹ and it is this grooved decoration which, in Chalcidice at any rate, is as characteristic of Minyan as are the fabric and the forms.

Now although this pottery had appeared in the first Period, and although it made use of first Period shapes in the second, no one who has handled the bulk of the pottery that lies below the third pavement at Molyvópyrgo, with the bulk of that which lies above can doubt that a real (if incomplete) cultural break has occurred, or that the people who laid down the third pavement and built the wall were different from the people who laid down the first and second pavements.

But if the intrusive element in the first Period can be traced to N.W. Asia Minor, then the pottery of the second Period, which is identical with it, must come from the same source, and the inference is that the people who had come previously as traders (and possibly gained a tentative footing) now came as permanent settlers.

Thus the view first put forward by Forsdyke fifteen years ago, and held to have been demolished, receives support now that the principal objection to it, viz. that it involved putting back the sixth city of Troy to an impossibly early date, has been removed. For the excavation of Molyvópyrgo shews that 'Minyan' does not mean merely the fine wheel-made wares of the sixth city, but is inseparably associated with the large class of plain ware of varying tone, usually decorated with grooves, which is found as early as the first, and is characteristic of the second city. There is, in fact, some evidence that it was only after the arrival of the Minyans in Greece that this rougher ware developed into true wheel-made Minyan; and the evidence from Chalcidice, incomplete as it is, points to the possibility that the development of the typical goblet took place on Greek soil. As has been already suggested, the rings on the stems may have arisen out of the grooved decoration.²

The view that the Minyans were the first Aryans in Greece, and brought an Aryan speech, is not a new one. It has so far lacked proof, since the origin of the Minyans has been largely problematical. But if

¹ Cf. particularly S. S. Groups 14, 17; cf. especially No. 2093, with our water-jar (Fig. 49); Nos. 1516, 1517 with our jug with cut-away neck (Fig. 41, 2); and Nos. 2298, 2321, 2319 (= B 2 b), 2329 (= B 2). The colour is unimportant. This form of decoration probably occurs in the first city; cf. *ibid.* 164, b. Cf. also Boz-eyuk (*Ath. Mitt.* 1899), Taf. I, 7 (where the grooves run in groups), Taf. III, 19, 20, 34.

² Cf. diagram, p. 170, for the distribution of plain and ringed stems.

they can be shewn to have come from N.W. Asia Minor, then the question assumes another aspect. For there is good ground for believing that there was a strong Aryan element in the population of Troy II, whose chieftains wielded the famous stone battle-axes.¹ Under their control the ordinary population may have become Aryanised or partly Aryanised; and thus would have carried with them across the sea an Aryan language and Aryan modes of thought.²

To resume: Chalcidice shared, during Period B, the fate of the rest of the Western Aegean. Owing, perhaps, to disturbances in Anatolia, it was overrun by a mixed population under Aryan leaders; and either on account of its nearness, or as being a place with which they were already familiar through trade, and in which they may even have possessed trading stations, may well have been one of the first places occupied. What was the nature of the invasion we can only conjecture. But the earlier Anatolian civilisation, which had subsisted on trade with Troy, collapsed, trading relations were not resumed, and the civilisation of the succeeding period (in Macedonia as in mainland Greece)³ was on a lower level, forced, apparently, to subsist on its own resources and deprived of the trade outlets enjoyed by its predecessors. Of the old population, some remained on the spot, were never completely absorbed, and survived through their descendants to form an element which was destined to reassert itself at the beginning of the next period. Others took part with their kinsmen in Central Macedonia in the emigration to Thessaly.⁴

During Periods C and D the relations of Chalcidice with the outside world were, to judge from the pottery, much the same as those of Central Macedonia, save that it escaped the barbarian inroad at the end of Period C. Whether the abandonment of Hágios Mámas was in some way connected with the disturbances of the time, or merely due to the fact that the mound had become too small, it is hard to say. The excavation of Olynthus will no doubt enlighten us as to whether the Iron Age pottery types there are continuous with the sub-Mycenaean of Hágios Mámas, or whether there is an interval of time between the end of one

¹ Cf. Childe, *Aryans*, p. 134.

² With which the people of Chalcidice, on account of their previous trade relations would be already familiar.

³ Cf. Frankfort, p. 143.

⁴ Cf. *B.S.A.* xxviii. p. 18c.

and the beginning of the other. One may infer, pending that publication, that, as in Central Macedonia, the sub-Mycenaean passes almost¹ insensibly into the local Proto-geometric. Sherds collected from numerous mounds in Chalcidice shew that the same types of pottery flourished here in the Iron Age as in the Vardár valley, *i.e.* a local Geometric style which owes little to parallel developments in the Aegean. We must infer a period of isolation, as in Central Macedonia. Contact with the south is, however, renewed here somewhat earlier: for, whereas at Vardaróftsa the earliest imported Greek sherd belongs to the seventh, the establishment of the first Greek colony in Chalcidice (Toróne) falls within the eighth century.²

VII. CHRONOLOGY.

The chronological scheme outlined for Central Macedonia holds good for Chalcidice. There is no evidence for placing the beginning of Period A earlier or later than at Vardaróftsa, and one must assume that they synchronise roughly with each other; but material from more recent excavations, not yet available, *does* indicate that the absolute date suggested³ for the beginning of the Bronze Age in Macedonia must be revised. For various reasons it is now becoming evident that it synchronises not with the beginning but with the end of Troy I, and should consequently be placed round about 2500 B.C. The Macedonian Neolithic Age therefore falls somewhere between 3000 and 2500 B.C.

The beginning of the Middle Macedonian Period, which was tentatively placed at *ca.* 2000 B.C. for Central Macedonia, is confirmed by the discovery of the grooved (B 2) ware in Chalcidice, of which some fragments were found at Vardaróftsa in strata corresponding to the end of Period A and the beginning of Period B.⁴ The dating of the third Period also holds good in both areas, but the matt-painted ware (C 2) appears in Chalcidice, to judge from its stratified position in relation to the Mycenaean, somewhat later.

¹ But not quite. It is not easy to distinguish true sub-Mycenaean in Macedonia from Mycenaean derivatives of the Iron Age (D 5). The distinction, however, can and should be made.

² Cf. Struck, *op. cit.* p. 44.

³ Cf. *Vardaróftsa*, p. 63.

⁴ Cf. *ibid.* Pl. VIII (b) 2, Pl. IX (b) 1, and 3, 4 (somewhat later).

VIII. CONCLUSIONS.

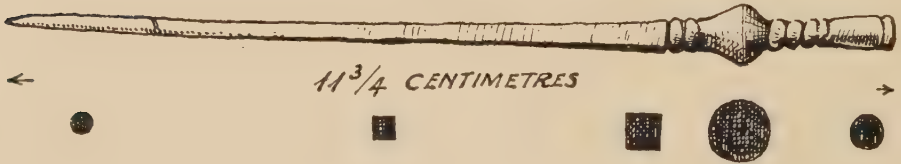
Though some of the hypotheses advanced in the foregoing pages may prove unacceptable, one broad conclusion may be established, viz. that, starting from Neolithic times, prehistoric Chalcidice formed an integral part of the Aegean world, of which it shared the destinies. Except that it received no direct influence from Crete, it passed through all the stages of Aegean history. Anatolian, Minyan, and Mycenaean left their impress on it, and, if the Greek race is together the result of the fusion of these elements, then the inhabitants of Chalcidice, before the first Greek colonists from the South arrived, were already Greek.

W. A. HEURTLEY.

A W. MACEDONIAN SITE AND THE DORIAN INVASION (*B.S.A.* xxviii.).*Corrigenda.*

P. 164, Fig. 5, for 'carbonated strain' read 'carbonized straw.'

P. 187, line 1, for 'south-east' read 'south-west.'

Addendum.

Bronze Pin (Fig. 29, 4, p. 182).

W. A. H.

ARYBALLOS.

(PLATES III, IV.)

I.

THIS little pot—two and a half inches high, something less across—is said to have been found in Athens (Pls. III, IV, and Figs. 1-2). It is an oil-pot of the shape now known as a round aryballos. Whether an Athenian would have called our vase an aryballos is doubtful: he would have called it a lekythos or lekythion, for an Attic vase of the same shape and period, found in an Athenian grave, bears the legend *Asōpodōrou hē lēkythos*, 'the lekythos belongs to Asopodoros.'¹ But lekythos is a wide term,² covering not only that slender vase (in its numerous varieties) to which we usually confine the word; but also the squat, stable version of the same³; and the so-called protocorinthian aryballos of the seventh century⁴; and perhaps, at a pinch, even the alabastron.⁵ To shew that he meant a vase like ours,

¹ See below, p. 205, no. 8.

² *λήκυθον τὸ ἐλαιοδόχα ἀγγεῖα*, Suidas.

³ *Annali*, 1831, Pl. D, 1-2, from Eboli, 'larchythos' belonging to Dionysios.

⁴ B.M. A 1054, from Cumae, 'leqythos' belonging to Tataie (*Mon. Linc.* 22, Pl. 51, 1 and pp. 307-8: Johansen, *Vases sicilyoniens*, Pl. 15, 5 and p. 16: the inscription only, Walters, *Anc. Pottery*, ii. p. 242). Kretschmer (*Vaseninschriften*, p. 3) calls the inscription a verse: I can't scan it, and I doubt if Tataie believed herself to be writing verse.

⁵ *ἀλάβαστοι δὲ εἰσι λήκυθοι ὧν οὐκ ἔστι λαβέσθαι διὰ τὴν λειότητα* (Suidas; Photius says the same): *λήκυθον τὸν τοῦ μύρου Ἀπτικοὶ καλοῦσιν ἀλάβαστρον* (Suidas, s.v. *λήκυθον*, and Photius). The distinction between aryballos, oil-pot, and alabastron, perfume-pot, seems to hold good. The alabastron is not used by men, but by women for their toilet, or in the service of the dead. One alabastron appears with several aryballoi in a picture of warriors communing with ladies on a cup by Douris in Boston (00.343: Hartwig, Pl. 75), but I take it that the warriors are in the ladies' bower. Though men do not use the alabastron, women may use the aryballos, no less than the strigil, at the bath: amphora by the Andocides painter in the Louvre (Pottier, *Vases du Louvre*, Pl. 78, F 203); column-krater in Bari (*Röm. Mitt.* xix. p. 82); cup by the Boot painter in Goluchow (Gerhard, *A.V.* Pl. 295, 5-8, the interior); column-krater by a mannerist in Vienna, inv. 2166; column-krater by the Lamb painter in Dresden (321; see *Vases in Poland*, p. 57); pyxis, type B, in Berlin (on the lid, Zephyros and Hyakinthos: school of the Meidias painter).

the Athenian would have had to use another word, or at least to add an epithet, *strongylos* or what not.¹ Let us first look at the drawing, and return to the shape later. Relief-lines are used for all the contours. There is a good deal of brown inner marking in the bodies. The reins and wreaths, now much faded, are red. A gap in the composition marks beginning and end of the picture, which consists of four figures, four youths busy with toy chariots. All four wear their himatia in the same way, but not their hair—two show their ears, two don't. The chariots, as far as wheels and car go, are exact models of racing-chariots, but instead of pole and horses, a forked branch is fastened to the front of the car. A palm apparently: palm or cycad according to Miss Bancroft, who kindly examined the pot. As cycads, though found in Africa, have not been known in Europe since the Ice Age, a palm is more likely; and palm was Miss Bancroft's first choice. Each stem forks into two leaves, in which the rachis and the rows of pinnae on each side are rendered with care.²

Miniature chariots are often depicted on red-figure vases, especially on the little jugs made for children and decorated with pictures from child life. The commonest toy of the kind is the primitive go-cart consisting of a stick attached to a solid wooden block-wheel or pair of wheels.³ The addition of a few pieces of wood made this into a sort of cart⁴ or a sort of chariot.⁵ But many a Pheidippidion would not be

¹ Theophrastus 5, 9: *Θουριακὰς τῶν στρογγύλων ληκύθους*. Cf. *κρατὴρ στρογγυλός* in the Delian inventory, Michel, *Recueil*, p. 659, and *strogia* in sigillata graffiti (*Bonner Jahrbücher*, 1925, p. 86, Oxé).

² On representations of palms see Jacobsthal, *Ornamente gr. Vasen*, pp. 99–104. In archaic red-figure the pinnae are either not indicated at all, or on one side of the rachis only. For palm-leaves like ours we must go back to black-figure (e.g. Chalcidian neck-amphora in the Villa Giulia, Rumpf, *Chalkidische Vasen*, Pl. 119, middle; Attic amphora by Exekias in Boulogne, Pfuhl, Fig. 234, Beazley, *A.B.S.* Pl. 7). But it must be remembered that there are no other representations of detached palm-branches in fifth-century red-figure. When the palm, in the later part of the fifth century, comes to be used as a symbol of victory (Tarbell, *The Palm of Victory in Classical Philology* 3, pp. 264–72; Seltman, *Temple Coins of Olympia* Pl. 4, γα and γε, and pp. 29 and 38) detached branches begin to appear, and of course with pinnae shewn on both sides (e.g. on the fourth-century panathenaic amphora *Mon.* 10, Pl. 48).

³ See C.V. Oxford, text to Pl. 43, 7; and *Rev. arch.* 1927, 1, p. 114 (van Hoorn). Also in tomb-reliefs (Conze, Pl. 194), terracottas (Winter, *Typen*, ii. p. 289, 7–8), gems (Furtwängler, *Antike Gemmen*, Pl. 65, 37).

⁴ E.g. Watzinger, *Vasen in Tübingen*, Pl. 33, E 129.

⁵ E.g. Bologna, P.U. 295 (*El. cér.*, ii. Pl. 89, whence, partially, Daremberg and Saglio, p. 1356, Fig. 4633).

content until he had something much more costly, an exact model of a racing-chariot, and a pair of pet dogs or goats or fawns to draw it.¹

There was another thing you could do with your chariot. There is no mention of the game; so far as I can find, in any ancient author, nor is it represented on any other monument; but from our vase it is pretty clear. You fastened a palm-branch to the car, reined its head up, and sent the chariot spinning down the wind. You needed a bit of skill, of course. You could pit your chariot against your friends' chariots, in a level-race or a bumping-race. The bumping-race was highly appreciated. Hauser has reminded us that the School cup of Douris was painted when Sophocles was a school-boy²: our aryballos is of the same period—even bears the same love-name,—and I dare say this form of amusement was not unfamiliar to the future poet of *Electra*.

The four chariots in our picture are at different stages: the foremost is down and off, and the owner looks back at his friends; the second is down and off too, but the owner's eyes are still set forward; the third is still in its master's hands; and so is the fourth, but farther away from the ground. Between beginning and end of the scene two familiar objects hang in the field: an aryballos (like ours but without handles or flat bottom), a sponge, and a strigil, all suspended in the usual way from a thong³; and a network bag like a tennis-ball bag. In antiquity such bags held, among other things, balls, as we know from other vases by the same artist as ours.⁴

How old are the boys? As far as the drawing goes they could be up to eighteen or twenty, but the bobbed hair suggests that two of them are younger than that, and the others need not be older than they. That even adults may take delight in such simple pastimes is shown by the case of my friend Forsdyke, Deputy Keeper of Greek and Roman Antiquities in the British Museum, who points out that the principle is the same as in toy-yacht-sailing, and tells me that he himself by a pond in summer, with a boat whose hull is a walnut-shell, mast a twig, and sail a leaf, is as happy as a king.⁵

¹ *E.g.* Watzinger, *Vasen in Tübingen*, Pl. 33, E 122.

² F.R. iii. p. 87.

³ See Miss Haspels' article.

⁴ *E.g.* C.V. Villa Giulia, III. 10, Pl. 30; Poulsen, *Etruskerstadt*, Pl. 16.

⁵ I have let my text stand; but Mr. A. S. F. Gow writes to me as follows:—

'It is difficult to imagine such little chariots racing in the ordinary sense of the word, for this reason. The body of a two-wheeled vehicle is maintained in position over the axle

Some of these aryballoi have a second picture on the shoulder. The shoulder-area is divided by the handles into two segments, each



FIG. 1.—ARYBALLOS IN OXFORD (enlarged).

by the pole, which is supported in an approximately horizontal position by the horses. Remove the horses, and the pole falls forward or the body tips backward, catches on the ground, and brings the wheels to a standstill. The boys are trying, I imagine, to see whose chariot will go furthest in the few moments before this inevitable catastrophe occurs, and the chance or skill of the contest must consist in so launching your chariot as to delay the accident a moment longer than your rival, or (what comes to the same thing) in imparting to the chariot a greater initial speed. The weight of the palm spray will no doubt secure that all the chariots pitch forward and not back, and it is observable that in the chariot

less than a semicircle; these broad low fields are like those of the askos,¹ and are usually filled in the same way—by animals, or by figures flying



FIG. 2.—ARYBALLOS IN OXFORD (enlarged).

first launched the palm is already nearer to the ground than in the second, which is just starting its course. I suggest as a possibility that the palm is substituted for the ordinary pointed pole in order that the spreading fronds may act as a kind of brake and bring the chariot gradually to a standstill, where a pole, by stubbing into the ground, would be liable to upset it. I may add also that if the contest is to be decided only by the distance covered, it will be fairer to start the chariots in succession, not simultaneously, so as to avoid collisions; and that is what the boys are doing.'

¹ See *A.J.A.* 1921, p. 329, and *C.V. Oxford*, Pl. 45.

horizontal. Erotes on a vase in the Louvre,¹ animals in ours and elsewhere.² Here a pair of panther-cubs, favourite pets and presents in Athens.³ The upper surface of the mouth is reserved. This space is often used for a neat inscription in black—signature, love-name or the like.⁴ Here, in relief-lines, 'Ἴπποδάμας καλός. The name Hippodamas occurs on other vases: on six cups by Douris, three of them (the School cup among them) signed, three unsigned:⁵ and on five vases by Makron; one of these is in all probability signed by the painter⁶; two bear the signature of the potter Hieron for whom he worked⁷; and the other two are unsigned⁸; our vase, also by Makron, makes up the half-dozen.⁹

¹ See below, p. 206.

² See below, p. 205, no. 2, p. 206, no. 10, p. 210, no. 20.

³ E.g. cup-kotyle by the Amasis painter, Louvre A 479, Pottier, *Vases du Louvre*, Pl. 18; cup by Apollodoros, B.M. E 57, Keller, *Thiere des cl. Altertums*, p. 155; cup, recalling the Briseis painter, *Coll. d'ant.* 11-14 mai 1903, p. 46.

⁴ See C.V. Oxford, text to Pl. 49, 15.

⁵ Nos. 41, 43, 44, 54, 66 and 74 in my list of his works, *Att. Vas.* pp. 203-5.

⁶ Pyxis in Athens, Acropolis F 40, *J.H.S.* xiv. Pl. 3, 2: no. 155 in my list: inscriptions ΣΙΒ . . . [ΚΑ]ΛΕ, ΝΑΥΣΙΣΤΡΑ[Τ]Ε, ΜΕΛΙΤΑ (*i.e.* Μέλῖττα, rather than Richards' Μελίττη), ΚΑ[ΛΕ], ΜΑΚΡ[ΟΝ . . .], ΚΑ[Λ . . .], [ΗΙΠΠ]ΟΔΑΜΑΣΚΑΛΕ. The supplement Makr[on] was suggested by Reisch. Makron always writes Hippodamas with two peis, Douris has thrice two and thrice one.

⁷ Nos. 4 and 83 in my list, *Att. V.* pp. 211 and 216.

⁸ Nos. 69 and 132 in my list: both are fragmentary, and may have been signed.

⁹ I have given a list of works by Makron and his school in *Att. Vas.*, pp. 211-17 and 474-5: on the Telephos painter see also *Vases in Poland*, pp. 38-9 and 80. No. 2 in my Makron list is now published in F. R. 161 and in C.V. B.M. III. 1 c. Pl. 28, 2; no. 53 in C.V. Brussels, Pl. 2, 1; no. 68 in C.V. Oxford, Pls. 2, 4; no. 79, *ibid.*, Pl. 49, 10-11; no. 89 in C.V. Villa Giulia, Pl. 30 and Pl. 31, 1-3; no. 108 in *Bulletin 'sGravenhage*, i. 2, p. 5; no. 122 in Poulsen, *Etruskerstadt*, Pl. 17; no. 154 in C.V. Copenhagen, Pl. 139, 3; a detail of no. 161 in Seltman, *Athens*, p. 29, Fig. 21; no. 6 of the school-pieces on p. 222 in *Mon. Linc.* 30, Pl. 4. There are photographs of Makron nos. 23, 25, 29, 50, and 52, by Giraudon, of no. 89 by Alinari, 41190. No. 79 will be republished, increased by several fragments formerly in Leipsic, in the second Oxford fascicule of the *Corpus*. Add to the Makron list cups in Cambridge (C.V. Cambr. Pl. 25, 5, and Pl. 28, 1: *ἡιερον εποιεσεν*), Copenhagen (Ny-Carlsberg 34, Poulsen, *Etruskerstadt*, Pls. 15-16), the London market (*Cat. Sotheby*, March 14, 1929, Pl. 2, 2, and Pl. 1), and Toronto (*A.J.A.* 1928, pp. 38-40: cf. my no. 54 *bis*); and fragments of cups in Brunswick (58, A, silen: 56, A, youth with flower; and another with, A, maenads), Heidelberg (B 13: B 84 *ter*: both attributed by Kraiker), Athens (B 37; A, Judgment of Paris), Adria (B 509, I, youth with cock: B 133, I, symposium: B 673, A, head of youth: B 306, I, seated male), Göttingen (A, youth with flower), Dresden (I, part of a head; A, parts of males in himatia), and several in Florence (Campana collection), and in Freiburg: to the school list, cup-fragments in Dresden (A, man leaning on stick), Heidelberg (B 122), Florence (Campana collection, A, men and youths: and 4219, I, Eros), and the Hague (A, youth leaning on stick). Three Macronian cups, in Boston, Copenhagen, Munich, are mentioned in *V. A.* p. 102 but not in *Att. V.*: one of these is now published in C. V. Copenhagen, Pl. 140, 2. The mention of a Corneto cup in *Att. V.* p. 475 is to be deleted. Telephos painter no. 27 seems not to be at Melchet Court.

We even have a portrait of Hippodamas: for the boy on a cup by Makron in Berlin has the word written beside him without *kalos*, and one naturally takes it as the name of the boy.¹

The attribution of our vase to Makron does not rest on the love-name, for Douris used the same, and any painter might have used it; but on the style. Of details one may note the longish black line, hooked at the end, for the ankle; the three brown lines on the leg; the drawing of the chest with two large brown arcs on each half of it; the pair of lines concave to each other on the upper arm; the highly stylised round ear; the face with big features and a touch of Jewishness in the nose; the chubby hands. The panthers may be compared to the panthers on a cup in the Louvre,² the drapery to the drapery of cups in New York³ or Copenhagen.⁴

I have assigned two other aryballoi, one in Berlin, one in the Louvre, not to Makron, but to a follower of his.⁵ The three vases are close to each other in shape and proportions. All three have a flat bottom with the hint of a distinct foot, and a somewhat marked shoulder with secondary pictures on it. The handles of the Berlin vase are lost: the other two vases share a feature very uncommon in round aryballoi: the lower part of the aryballos handle is normally a small rectangular projection: in our vase and in the Louvre aryballos it is larger, and the arris is rounded off.⁶

II.

The evidence for the meaning of the word *aryballos* has often been cited.⁷ *Aryballos* is said to have meant (1) a purse, (2) a pot resembling a purse with the string drawn tight. In the sense of purse it was used by Stesichorus in his *Cerberus*; by Antiphanes, poet of the Middle Comedy, in his *Self-lover*, but in what context and whether in the mouth of an

¹ 2291: *W.V. A.*, Pl. 5: my no. 4.

² Hoppin, ii. p. 76; I, Pfuhl, Fig. 443; phot. Giraudon 19043.

³ *A.J.A.* 1917, Pls. 1-3: Hoppin, ii. pp. 68-9.

⁴ Poulsen, *Etruskerstadt*, Pl. 16.

⁵ See below, p. 206, nos. 10, 11.

⁶ This rounding recurs in the stone vases mentioned on p. 211, and something like it on a plastic aryballos which was at one time in Lewes House (see *J.H.S.* xlix. p. 76), and is now, I find, in New York.

⁷ Jahn, *Vasensammlung in München*, p. xcvi. : Robert in Pauly-Wissowa, s.v.

Athenian one cannot tell; and apparently by Theopompus.¹ In the sense of purse-like pot, *aryballos*—or rather *aryballis*—was a Doric equivalent of *lekythos*.² But it was not confined to Doric: it occurred in Attic also: at least Athenaeus, Pollux, and the ancient lexicographers are all able to quote Aristophanes: but as the passage quoted is always the same passage,³ there is no saying whether the word was really current in Attica, or was merely nonce-borrowed by the poet for his immediate purpose, to jingle with *arytaina*; and whether *aryballos* was a general term to him, the equivalent of *lekythos*, or had some preciser significance—an oil-pot of Dorian type or Dorian ancestry.

Oil-pots with spherical or almost spherical bodies—let us continue to call them round aryballoi for convenience—are common in Greece from the second half of the seventh century onwards. There are two main types. The earlier has a broad disc-like mouth, the later a narrow, hemispherical mouth, the mouth of what we call a *lekythos*. The first may be called the Corinthian type, the second the Attic. The Corinthian type first appears, shortly after the middle of the seventh century, in late protocorinthian: Boehlau gave one example, Johansen added a second.⁴ Then came the Corinthian: there are thousands of them, and they run from the seventh century to the fifth. Everybody knows the little round pot with short narrow neck, disc-shaped mouth, and upright flattish handle. There are varieties: the handle is sometimes broad, more often narrow; and a slice may be cut off the bottom of the vase and a ring-base added to make it sit. The 'Corinthian' type was not

¹ *λήκυθος* seems to have had the same two senses—'purse' as well as 'oil-pot'—if Harpocration is to be believed (not Photius as Pottier states in Daremberg and Saglio, *s.v. lecythus*). Pottier may well be right in supposing that the 'lekythoi' said to have been eaten by the Athenians during a siege (Plutarch, *Sulla*, 12) were leather purses. On leather-'lekythoi' see also Watzinger, *Gr. Holzsarkophage*, p. 21: he might have quoted the inventory of dedications in the Asklepieion at Athens, Michel, *Recueil*, p. 665—*λήκυθος σκυτήνη*. Cf. also the schol. Theocr. 2, 156, quoted by Jahn: *ὄληπη κυρίως ἢ δερματίνη λήκυθος*.

² The entry in *Et. Mag.*, and the two in Hesychius, are all corrupt, but have easily been emended. The original entries were *ἀρυβαλλίδα λήκυθον Δωριεῖς* and *ἀρυβαλλίδα λήκυθον Λάκωνες*.

³ Ar. *Knights*, 1094.

⁴ Boehlau, *Aus ionischen Nekropolen*, p. 110; Johansen, *Les vases sicyoniens*, p. 103. Dugas would add a third (*Délos*, x. Pl. 21, 152, and pp. 62-3), but the vase from Delos is Corinthian, not protocorinthian.

Payne points out to me that the shape which is the forerunner of the round aryballos is common in bronze-age Cyprus, and that the origin is Egyptian (von Bissing, *Steingefässe*, Pl. 5, 18483). One might also mention the vases in the shape of a pomegranate, and the Egyptian originals to which they go back: see Johansen, *op. cit.* pp. 28-9.

confined to Corinth: it appears not only in Etruscan imitations of Corinthian, but in Laconian,¹ in Boeotian,² in East-Greek³; and also in Hellenic or mixhellenic fayence.⁴ I figure two fine fayence vases, from Camiros, in the British Museum.⁵ Bronze aryballoi of 'Corinthian'



FIG. 3.—FAYENCE ARYBALLOI, FROM CAMIROS, IN LONDON.

¹ See *Ath. Mitt.* lii, p. 54 (Buschor and von Massow). The vases classed as Attic in *Délos*, x. Pl. 43, 586-8, are Laconian. There are two specimens in Oxford, 1923, 207, and 1923, 208. All these are simple: a Laconian aryballos elaborately decorated with patterns and animals is in Corneto.

² Vase in Cassel (b.f.: sirens: style of Hackl and Sieveking, Pl. 9, nos. 291a and 291b, and Schweitzer, *Herakles*, Fig. 16). Vase with the signature of Gamedes in London (variant: see below, p. 201).

³ *Délos*, x. Pl. 55, 79 (Dugas). Kinch, *Vroulia*, Pl. 33, P. 4. One in Oxford, 1874. 364 (*C.V.* Oxford II, D Pl. 1, 19).

⁴ *E.g.* *C.V.* Hague, 1 B c. Pl. 1, 4-5: *Annuario* 6, p. 270, 4. One in Oxford.

⁵ By the kind permission of Mr. H. B. Walters: Fig. 3, a: 60.4-4.69: height .060: the body modelled to look like a ripe pomegranate: on the upper part of it a plastic rendering of nine strings, two of which are thought of as passing under the handle (for such fictions see *C.V.* Oxford, text to Pl. 26). Half the mouth is modern. There is another vase of the same type, from Rhodes, in Carlsruhe (B 2309: height, .045; twelve strings).

Fig. 3, b: A 1208 (61.4-25.25): height .036: flat bottom: a single rosette.

The material of both vases is fine, and quality and colour of the surface class them, as Forsdyke observed to me, with pure Greek fayence like the dolphin of Pythes.

type have been found in Delphi, in Phigaleia, in Sparta, and in Sicily.¹ I figure a bronze aryballos in Boston.² Lastly, Dragendorff publishes a dummy aryballos of meerschaum, said to be from Boeotia, in Bonn.³

Corinthian aryballoi were imported into Attica; and aryballoi of Corinthian shape are represented on Attic vases from the middle of the sixth century for about thirty years, on black-figured vases of the prime and on the earliest red-figured.⁴ Whether the aryballoi repre-

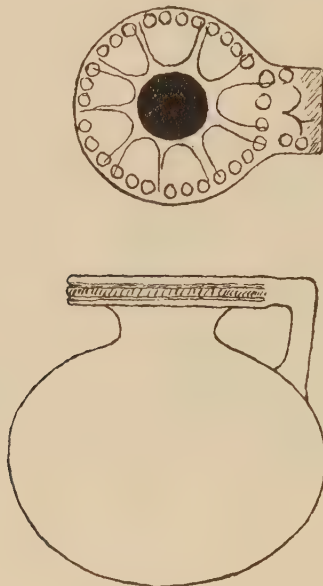


FIG. 4.—BRONZE ARYBALLOS IN BOSTON.

¹ *Fouilles de Delphes*, v. p. 92, Fig. 315: 'Eφ. 'Aρχ. 1910, p. 319, Fig. 42: (rather different) De Ridder, *Bronzes du Louvre*, Pl. 102, no. 2918. The Sicilian specimens are from Syracuse and Megara Hyblaea: I owe my knowledge of them to Payne, who will describe them in his *Necrocorinthia*.

² Fig. 4: I am indebted to Dr. L. D. Caskey for sending me his drawing and allowing me to publish it. or 7520: bought in Athens: ht. 0.041: on the handle a pattern similar to that on the lip.

³ *Thera*, ii. p. 116.

⁴ B.f. amphora in Würzburg, 327 (Gerhard, *A.V.* Pl. 264, 1-2: Dr. Langlotz kindly examined the original for me): b.f. amphorae by the Amasis painter in New York (06, 1021, 69: Sambon, *Coll. Canessa*, Pl. 14 and p. 57) and Munich (1383: F.R. iii. p. 224); b.f. cup-kotyle by the Amasis painter in the Louvre (Pottier, *Vases du Louvre*, Pls. 17-18, A 479); b.f. neck-amphora by the Affecter in Mr. Cecil Torr's collection; b.f. amphora by Exekias in the Vatican (F.R. Pl. 132); b.f. hydria by the Antimenes painter in Leyden (*J.H.S.* xlvii. Pl. 11, the second aryballos: on the others see below, pp. 202 and 216); amphora by the Andocides painter, Louvre F 203 (Pottier, Pl. 78: the vase much restored, but this part sound); r.f. cup by Olto (early) in Providence (*J.H.S.* xlvii. p. 64; *A.J.A.* 1928, p. 437).

sented are Corinthian work or Attic the minute scale precludes one from saying. There are also one or two representations of aryballoi on stone stelai of the same period, but mostly mutilated. An aryballos of Corinthian shape, decorated with floral and other patterns, is represented on a stele in Boston, which, though found at Thebes, is said to be of Pentelic marble and might be Attic.¹

Some twenty years before the end of the sixth century, the Corinthian type disappears from Attic vases; and the hundreds of aryballoi depicted on red-figured vases from the time of Euphronios onwards—dangling from the athlete's wrist; held in one hand inverted, and the oil trickling into the hollow of the other hand; with strigil and sponge, lying on a pillar, or hanging by a thong from a nail—are all of the new, the Attic type. The body is sometimes round, sometimes segmental; and the two forms may be found side by side on the same vase.² Two little handles may shew, one on each side of the lekythoid mouth³: more often the aryballos is handleless, or drawn handleless. On vases of the free style the aryballos is apt to be dashed in roughly, by preference in perspective with the mouth seen from above,⁴ so that the exact shape is usually doubtful.

¹ Caskey, *A.J.A.* 1911, Pl. 7 and p. 294, and *Catalogue of Sculpture in Boston*, pp. 19–22. Caskey gives the vase an unusual mouth in his restoration, but I think the stone shows the normal disc-mouth.

² *E.g.* on the Foundry cup in Berlin (F.R. Pl. 135), or on the cup Louvre G 291 (Hartwig, pp. 258–9).

³ Round aryballos in Athens, see below, p. 204, no. 1; cup in Munich, 2613 (J. 803: *Jahrbuch*, 10, p. 196 = *J.H.S.* xxiii. p. 284); cup in Vienna, Oest. Mus. 321 (*Jahrbuch*, 6, p. 258; by the Epidromos painter); cup-fragments in Florence, Campana 58; cup in the London market (*Cat. Sotheby, March 14, 1929*, Pl. 4); cup in Bologna, 362 (Pellegrini *V.F.* p. 177: wrong in the reproduction; by the painter of the Bonn cup); column-krater in Bari (*Röm. Mitt.* 19, p. 82); cup in Gotha (F. R. iii. p. 19: see below, p. 223: manner of Euphronios); pointed amphora in Munich (F.R. Pls. 44–5, by the Kleophrades painter); cup in London, E 62, by Makron; cup in the Vatican (phot. Alinari 35834–5: by the Brygos painter); cup-fragments by the Brygos painter in Florence; cup in Munich (*A. Z.* 1885, Pl. 11: wrong in the reproduction: by Onesimos).

⁴ For the rendering in its last stage of degeneration see *C. V.* Oxford, Pl. 25, 9: the dark dot usually represents the mouth of the vase. An earlier stage may be illustrated from a small pelike in London (E 398: Fig. 5), about 440–430 B.C.: the dot represents the orifice of the mouth: above the aryballos, not as the catalogue suggests a hook, but the usual carrying-thong, seen from the side). Earlier still the careful rendering on a cup by the Euaion painter in the Vatican (phot. Alinari 35787: ca. 450 B.C.). Parallel the rendering of oinochoai on vases of latest archaic and of free style (*C.V.* Louvre, III. 1 d., Pl. 10, 1, Providence painter; *ibid.* Pl. 7, 2, Niobid painter). A pure top-view of the aryballos (with the mouth in the middle) appears on a cup in the Vatican (phot. Alinari, 35837: Antiphon group: about 480–470 B.C.). There is an isolated foreshortening of the

There are a good many representations of aryballoi on Attic tombstones of the late fifth century and the fourth: but such small and usually battered details seldom come out clear in photographs, and I have never gone through the originals with this point in mind. There is more variety in the aryballoi of the tombstones than in extant clay



FIG. 5.—FROM A R.F. PELIKE IN LONDON, E 398.

aryballoi, and the sculptor is probably thinking, as often as not, of bronze lekythia rather than clay ones.¹ The side of the mouth is sometimes

mouth on the Leagros krater in Berlin (F.R. Pl. 157: manner of Euphronios: about 510 B.C.): in the aryballos held by Hegesias, the handle to our left, and the left-hand portions of neck and mouth, as Prof. Zahn kindly tells me, are modern, but the rest ancient.

¹ The later bronze aryballoi in our museums are not easy to date, and which of them, if any, are Attic is doubtful. Those of Corinthian shape have been mentioned already, and for the sake of completeness we may add that there is a bronze aryballos of protocorinthian shape in Delphi (*Fouilles de Delphes*, 5, p. 92, Fig. 314), and that a mould for making such was recently discovered in Aegina (*Anzeiger*, 1925, pp. 3-7). A bronze aryballos in New

not curved, but flat¹ or nearly so, as on some Apulian vases,² and as in such originals as the fourth-century clay aryballos in Oxford.³ At least one tombstone⁴ shows the same knob on the bottom as we shall find in the New York stele and also in a clay aryballos of the late fifth century.⁵ In the athlete stele of the Vatican, which belongs to about 450 or 440 but is hardly Attic,⁶ the aryballos has a torus-shaped mouth and no neck, like the aryballoi depicted on certain archaic red-figured vases.⁷ The place of the round aryballos is sometimes taken by the pointed amphoriskos, with or without handles.⁸ There is a clear example of an Attic aryballos, without handles, on a fragment of a tombstone in Delphi, which gives the middle of a boy attendant holding his master's gear: the date must be the later part of the fifth century; that the work is Attic there is no reason to suppose.⁹

York has a mouth something like the Corinthian, but narrower; and instead of a handle, short strings of metal soldered to the shoulder forming eyelets to take the rings or the suspensory chain (Alexander, *Greek Athletics*, p. 6, Fig. 2: see below, p. 207; for the handles, cf. glass aryballoi and alabastra, e.g. *Mon. Linc.* 22, Pl. 90). Two common late types are figured by Miss Bieber in her Cassel catalogue:—a round pot with a foot and a concave-sided mouth (*Skulpturen in Cassel*, Pl. 52, 397, from Madytos: cf. Schroeder, *Sport im Altertum*, Pl. 104, 3, in Dresden; and British Museum 68, 1-10. 228, 68. 1-10. 348, and white number 48); and an allied shape, taller, with the lower part of the side flattened, and a pair of handles sometimes added (*Cassel*, Pl. 52, 395: cf. De Ridder, *Bronzes du Louvre*, Pl. 102, no. 2912, and several in the British Museum, one of them with 'a Roman coin of about 180 A.D.' let into the bottom). The well-known Roman ampulla from Urtingen, near Dusseldorf, in the British Museum, has two handles and a piriform body (2455: *B.M. Guide to Greek and Roman Life*,³ p. 113: the previous publication, by Witt, in *Archaeologia*, 43 (1871), pp. 250-8, is not mentioned in the catalogue). An aryballos with two handles and a spherical body nipping at the bottom was found at Zliten in a tomb assigned to the third century A.D. (*Africa Italiana* i. p. 236). The amphoriskos kind (see below, p. 208) may be illustrated by two silver vases, from Chiusi, in Boston, one with handles, the other without (*A.J.A.* 1918, p. 264, A and C): the shoulder of the first is angular, as in some of the amphoriskoi on Attic stelai (Conze, Pl. 210, 1054). A bronze vase in the British Museum, WT676, may be thought of as a stable, 'Columbus,' version of the pointed amphoriskos. For the aryballoi of 'Attic' type, see below, p. 212.

¹ A good example, Conze, *Att. Grabreliefs*, Pl. 273, 1 (fourth century).

² Kotyle in Mr. Henry Oppenheimer's collection (*J.H.S.* xlvii. p. 225): volute-krater in Munich (F. R. Pl. 90). Also on the popular bell-krater Athens 12237 (N. 1108: *Mon. Piot*, 13, Pl. 15; Nicole, *Supplément*, p. 248; Schröder, *Sport im Altertum*, Pl. 105), which is Boeotian—I hope.

³ See below, p. 210.

⁴ Conze, Pl. 203, no. 1037.

⁵ See below, pp. 202 and 208.

⁶ *Jahrbuch*, 18, Pl. 8 (see also *Jahrbuch*, 24, pp. 192-3, and Amelung, *Vat. Kat.* ii. p. 666, and Pl. 74): this detail shows clearer in Anderson's photograph 1484.

⁷ Cup by Peithinos in Berlin (Hartwig, Pl. 25), the right-hand aryballos.

⁸ See *C.V.*, Oxford, text to Pl. 40, 3; and above, p. 198, note 1.

⁹ I know the fragment from a photograph shewn me by Miss Haspels.

So much for Attic representations of aryballoi; now the Attic aryballoi themselves. A black-figure aryballos in New York is of perfect Corinthian type—the variety with broad handle.¹ The manner of the drawing is Attic of about 550; but I have never been able to get over a fashionable impression which the vase left on me when I saw it, for the only time, many years ago, before it reached (not through John Marshall) the museum. I think I knew less then than I do now; and that the vase is considered genuine in New York is almost conclusive in its favour; but I could not admit it here without re-examination.

A black aryballos in Palermo, with broad handle, seemed quite likely to be Attic. I have seen another like it, I think in Reggio.

A fourth vase, in Athens,² for body, mouth, and broad handle, is of Corinthian type; but it differs from other aryballoi by the addition of a foot—not a mere slice-off or stand-ring, but a stout foot, splayed slightly downwards (with the edge reserved and concave) and marked off from the body by a strong fillet. A misleading representation of the vase is given by Hoppin, with letterpress based on the inaccurate description in Collignon's catalogue. The date is about 550 to 540, the style, as Pfuhl has already observed,³ somewhat akin to the Amasis painter's. A rough inscription on the foot gives the painter's name, Mnesikleides, otherwise unknown.

A fifth aryballos, in Boston, is of normal Corinthian type, except in one important respect—it has two handles instead of one.⁴ The

¹ Richter, *Handbook of the Classical Collection*,² p. 88.

² 1055 (CC. 669), from Petreza in Attica. Hoppin, *B.f.* p. 168. The remarkable neck in Hoppin's picture is due to the routing-out of the background, and so is the torus foot. The fragments in Athens have been put together badly: the sphinx was at the back of the vase (just below the handle with its gorgoneion), and was separated from the main picture by a border of three lines on each side (the 'fluted columns' of Collignon). Collignon omits the inscription [K]ALE and mispunctuates the legend on the foot. The reading Kealtes is sound, but I cannot understand the formation of the name. The topside of the mouth has an offset lip.

³ *Malerei*, p. 262.

⁴ 537: Fairbanks, *Catalogue*, i. Pl. 51. Payne has lent me a photograph, which shows that the bottom is not sliced flat, as might appear from the cut-out in the catalogue, but fully rounded; that the mouth flares somewhat; and that the leaf-pattern is as *Jahrbuch*, 14, p. 161. The drawing of the chequers on the body reminds one of the London kantharos 94. 7-18. 1 (*J.H.S.* xviii. p. 289 and Pls. 16 and 17, 1), which is hardly later than 550.

A two-handled aryballos earlier than ours is the plastic janiform vase from Rhodes in the British Museum (Poulsen, *Orient*, p. 99, Fig. 103: Maximova, Pl. 31, 115), which recalls the Naxian Sphinx or the bronze woman from Ephesus (*Ephesus*, Pl. 14), and must belong to the early part of the sixth century.

body is chequered, the topside of the mouth decorated with a pattern of leaves, the shoulder and the handles with little pictures in black-figure, on the shoulder a symposion, on each handle a man communing with a rather large-size boy. Fairbanks places the vase under the heading of 'Corinthian style, probably made in Boeotia,' but to judge from the photograph—I have not seen the original—it would seem to be Attic, of the same period as the Mnesikleides.

Another Attic aryballos which differs from the normal Corinthian in having two handles was formerly in the museum of Bologna, but was stolen, and has disappeared.¹ The handles seem to have been of the Corinthian sort, much as in the Boston vase.² The drawing is minute and pretty. Pellegrini pointed out that a cup in Munich³ was a somewhat later work by the same hand; and we are now able to place the two vases in their proper surroundings: Pfuhl has attributed our vase to the Menon painter,⁴ an artist who worked in black-figure as well as red-figure, and this attribution, supported with excellent arguments by H. R. W. Smith, is no doubt correct.⁵ Now the figures on the Munich cup are strangely reminiscent of the Siphnian frieze: if the Treasury of the Siphnians is to be dated shortly after 525,⁶ our aryballos will probably come between that year and 530.

¹ Pellegrini, *V.P.U.* pp. 56-7, no. 322; Studniczka, *Artemis und Iphigenie*, p. 54: Herakles and the Amazons; on the bottom, a design of palmettes.

² I judge from Pellegrini's sketch: in his text he calls them pilaster-like, which might point to a thinner handle, as in the aryballos signed by the Boeotian Gamedes (London, A 189: Walters, *Ancient Pottery*, Pl. 17, 6: De Witte's drawing of the Gamedes, *B.C.H.* 1878, p. 549, reproduced in *W.V.* 1888, Pl. 1, 5, and Hoppin, *B.f.* p. 17, gives the handle wrong: it is straight, and in section almost square, resembling the Attic type of handle to which we shall come presently: Hoppin places Gamedes in the seventh century, but he belongs to the sixth). In any case there must be something wrong with Pellegrini's drawing, for the inner upright of one or the other handle ought to reach the lip.

³ *Jahrbuch*, 10, Pl. 4.

⁴ *Malerei*, p. 415.

⁵ No. 10 in my list of the Menon painter's works, *J.H.S.* xlvii. p. 92, no. 10: on the painter see also *A.B.S.* p. 25, *B.S.R.* xi. p. 10, and Smith, *New Aspects of the Menon Painter*, esp. pp. 7-8.

Pottier (*Mon. Piot*, 13, p. 163), comparing the Bologna vase with the signed kantharos in Brussels, wished to assign it to the workshop of Douris. I should not allude to this attribution, which must long ago have been abandoned by its perpetrator, were it not that by a curious coincidence the same idea has occurred—independently, for he acknowledges no indebtedness—to Gábrici (*Mon. Linc.* 22, p. 515): I quote the original Italian (and German): 'quello di Bologna, il cui stile si accosta molto a quello del kantharos di Brüssel, potrebbe essere anch'esso della officina di Douris.' Clearly the only resemblance between the two vases is the subject: the Bologna vase, with its child-like spirit and experimental technique, is a world away from even the earliest works of Douris.

⁶ Langlotz, *Zeitbestimmung*, pp. 17-23.

The type represented by the Boston and Bologna aryballoi—Corinthian, but with two handles—is depicted on at least one Attic vase. Of the three aryballoi on a black-figure hydria in Leyden, the right-hand one is of uncertain shape, the middle one is of normal Corinthian type, and the left-hand one, though the mouth is Corinthian, has two handles.¹ The Leyden hydria is contemporary with the Bologna aryballos, and though not by the same artist, is by a companion of his, the Antimenes painter.² Is this the type of aryballos that hangs from the young man's wrist on the great Attic stele in New York? ³

Yet another variant of the old Corinthian type is presented by a vase in Boston which bears the signature of the maker Priapos.⁴ Mouth, neck, and broad handle are of the usual shape, but the body is in the form of a male aidoion—not a new notion, but borrowed from Corinth, where oil- or perfume-vases in this special shape were far from unpopular.⁵ The artist, like his colleague of the chequered vase, has decorated the handle with a small black-figure picture of a man courting a boy. The style of the drawing places the vase in the third quarter of the sixth century, not much after the middle; and before the Menon painter. This agrees with what is known of the potter Priapos from other quarters. The Priapos fragments in London ⁶ and Florence ⁷ contain no more than the signature; the London fragment is probably part of a little-master cup; the Florence fragment is part of either a cup or a cup-kotyle; the

¹ *J.H.S.* xlvii. Pl. 11: see above, p. 196, note 4. Miss Haspels kindly examined the Leyden vase for me.

² On the painter see *J.H.S.* xlvii. pp. 63-91, and *Att. B.f.* p. 26 and pp. 41, 42.

³ *Bull. Metr. Mus.* 8, pp. 94-9; *Antike Denkmäler* 4 Pls. 19-20.: detail, Fig. 6, from a photograph kindly sent me by Miss Richter. The aryballos has a knob on the bottom (see below, p. 208), and is fitted with a lid or plug. I cannot be certain from the photograph if there are two handles or only one. On the method of suspension see below, p. 216: for the middle strip securing the lid compare the fourth-century stele in Berlin, Blümel, *Gr. Skulpt. des V u. IV Jh.* Pl. 45.

⁴ 13. 105, from Greece: *Münchener Jahrbuch*, 1919, p. 10 (Buschor); Hoppin, *B.f.* p. 316; Vorberg, *Ueber das Geschlechtsleben im Altertum*, pl. 27, 2. Attempts to trace a connection between the shape and the inscription show a misconception of the nature and physique of the god, and are disproved by the ideal forms of the vase. What the potter is thinking of is not the garden-god, but a young man, *πρώτον ὑπηγήτης τοῦ περ χαριστάτη ἡβη*.

⁵ One in the Thorvaldsen Museum at Copenhagen, others elsewhere: see also Maximova, *Vases plastiques*, Pl. 39, 144, and p. 90. An East-Greek aidoion-vase, from Rhodes, in Florence, has the spout pierced.

⁶ Inserted into the cup B 395.

⁷ *Bollettino d'Arte*, Nov. 1928, Fig. 15, 3 (Doro Levi).



FIG. 6.—FROM AN ATTIC TOMBSTONE IN NEW YORK.

signed vase in Mykonos ¹ is a cup-kotyle, almost a duplicate of that signed by Hermogenes the little-master ²; and the fragment in Athens ³ seems to come from an oinochoe of the same type as those signed by Kriton and Lysias—a tall olpe, painted black all over save for a cartellino with the signature.⁴ All this tends to put the aryballos of Priapos in the same period as that of Mnesikleides or not very long after.

A second aidoion, this also Attic and in Boston, is later.⁵ The make is more elegant, and although the mouth is still Corinthian, there are two handles, and these bear a distinct resemblance to those of the Attic aryballos. The decoration is even more fastidious than in Priapos, and partakes of the janiform: for the back is not plain, but decorated in relief with a bull's head caboshed.⁶ A glance at an Ionic vase in the Louvre will show what put the bull's head into the artist's mind.⁷ The palmettes, of which I have no note, would help to date the Boston vase precisely: one would guess somewhere about 520.

And now the aryballoi of Attic type. As a class they have been studied more than once: Pottier gave five examples, Gábrici added one, Wolters two, I four.⁸ I now add nine others, and new comments on the old.

I. Athens, Acropolis F 170, fragment, from Athens. *Münchener Jahrbuch*, 1919, p. 41, Fig. 56 (Buschor); mentioned by Hartwig in *Εφ. Ἀρχ.* 1894, p. 127, and by Zahn in *F.R.* iii. p. 245. Athlete pouring oil out (his hands, the aryballos—see above, p. 197—the oil); facing him his negro boy. The stump of one handle remains, with part of the vertical border below it. The body, above the picture, reserved. Very early red-figure style, about 525 B.C., recalling, for example, the earliest works of Oltos.

¹ Not a cup as stated by Hoppin (*B.f.* p. 317). No figure decoration.

² Würzburg 290, Hoppin, *B.f.* p. 135: see my *Vases in Poland*, p. 3, note 6.

³ Acropolis F 195. Reserved inside. ΠΡΙΑΠΟΣ ΕΡΠΟΙΕΣ ΕΝΚΑΛΟΣ.

⁴ See *Vases in Poland*, pp. 4-5.

⁵ 95. 55: from the Barre, Piot, and van Branteghem collections: the reverse only, *A.J.A.* 1918, p. 270 (Eldridge).

⁶ Eldridge's 'bucrane' is a slip.

⁷ Maximova, *op. cit.* Pl. 27, 104.

⁸ Pottier in *Mon. Piot*, 13, pp. 149-66; Gábrici in *Mon. Linc.* 22, pp. 514-16; Wolters, *Ein Salzgefäß aus Tarent in Münchener Jahrbuch*, 1913, pp. 83-96; *Vases in America*, p. 88, and *C.V.* Oxford, text to Pl. 47, 9.

2. Naples R.C. 177, from Cumae. *Mon. Linc.* 22, Pl. 81, 2 (Gábrici); after this, F.R. iii. p. 247 (Zahn), and, in part and redrawn, Schröder, *Sport im Altertum*, p. 161. Height .08. Two handles. The outer contour of the handles is almost a quarter-circle: thumb and forefinger fit nicely into the concavities. Ring foot. Athletes scraping themselves. $\text{HO}\Pi\text{AI}\varsigma\ \text{K}\text{A}\text{L}\text{O}\varsigma$. On the shoulder, a lion and a bull. About 500 B.C.: the style recalls the vases with the love-names Kleomelos (*Att. V.* p. 52) and Elpinikos (Caskey, *Vases in Boston*, p. 6).

3. Boston 98. 879, from Eretria. Klein, *Liebl.* p. 110: *Mon. Piot*, 13, Pl. 14, 2-3 (Pottier). Height .085. Two handles. Youths and boys in the palaestra (three groups of a youth and a boy; and an athlete scraping himself). $\text{P}\text{A}\text{N}\text{A}\text{I}\text{T}\text{I}\text{O}\varsigma\ \text{K}\text{A}\text{L}\text{O}\varsigma$, $\text{K}\text{A}\text{L}\text{O}\varsigma$. On the shoulder, palmettes. On the bottom, a youth with a game-cock: the thing in the youth's arms is damaged, and Klein calls it unrecognisable: I take it to be a game-cock, comparing such vases as Louvre F90 (Pottier, *Vases du Louvre*, Pl. 70), and Caskey tells me that the remains agree. About 500-490 B.C.: manner of the Panaitios painter, but not his hand (see *Vases in America*, p. 87).

4. New York. *New York Shapes*, p. 27, 2: McClees, *Daily Life of the Greeks and Romans*, p. 61, Fig. 75: mentioned *V.A.* p. 88. Two handles. Black. The shape is very like that of the Boston aryballos, and the date must be about the same.

5. Athens 12695. Mentioned *V.A.* p. 88. Two handles. Black. As no. 4.

6. Munich. Mentioned *V.A.* p. 88. Two handles. Black. As nos. 4-5.

6 bis. Delphi 5350, from Marmaria. Height .076. Black. As nos. 4-6. I owe my knowledge of this to Miss Haspels.

7. Copenhagen, 8564, fragmentary. Two handles. Black. Restored, wrongly, with the mouth of a lekythos and the handle of another lekythos.

8. Athens, from Athens. *Anzeiger* 1928 p. 571. Larger than usual. One

handle only (cf. no. 13). Below the handle a vertical side-border. Flat bottom, with a groove near it on the side of the vase. Two Erotes pursuing a boy: one has a whip in his hand: compare, for the subject, the cup Berlin inv. 3168, an early work of Douris (Hartwig, Pl. 27; *Att.V.* p. 200, no. 8), a Nolan amphora by the Dionocles painter in the British Museum, E 297 (Panofka, *Eigennamen*, Pl. 4, 9, *Att.V.* p. 137, no 7), and Horace, *Odes*, iii, 26, 11. ΔΟΡΙΣ ΕΡΟΙΕΣΕΝ, ΑΣΟΡΟΔΟΡΩΗΕΛΛΕΛΥΘΟΣ. About 490 B.C.: by Douris.

9. Oxford 1929. 175, from Athens. Pls. III, IV, and pp. 190, 191. C.V. Oxford Pl. 64, 1-8. Height .061. Two handles (see above, p. 193). Flat bottom with a groove near it on the side of the vase; below the groove the side retreats a little and is reserved. Chariot-game. On the shoulder, two panther-cubs. On the topside of the mouth, in relief-lines, ΗΙΠΠΟΔΑΜΑΣ: ΚΑΛΟΣ. On the body, between the bag and the sponge, slanting upwards, very faint, . . . Α Α . . . It would be natural to read [*ἡππο*]δα[*μας*], but there is no trace of letters either to left or to right. About 490-480 B.C.: by Makron.

10. Berlin 2326, from Athens. *A.Z.* 1881, Pl. 8 (Robert); Genick, Pl. 37, 3; the main picture, Robert, *Hermeneutik*, p. 39. Height .075. There were two handles, but they are lost. Flat bottom, with a groove near it on the side of the vase. The deputation to Achilles. ΟΛΥΤΕΣ, ΑΤΙΛΛΕΥΣ, ΑΙΑΣ, ΦΟΙΝΙΤΗΣ, ΔΙΑΜΕΔΕΣ.¹ On the shoulder, two Maltese dogs. About 470 B.C.: school of Makron, by the same hand as no. 11 (*A.J.A.* 1921, p. 336, note 3; *Att.V.* p. 224, no. 29: other works by the same hand are given, *ibid.* p. 221, bottom).

11. Louvre. *Mon. Piot*, 13, Pl. 13 and Pl. 14, 1 (Pottier); Perrot, x. p. 661; the main picture, *B.M. Guide to Greek and Roman Life*,² p. 186; Lamer, *Gr. Kultur im Bild*, p. 83, Fig. 124; Livingstone, *The Legacy of Greece*, p. 226 (Singer); the shoulder-picture, *A.J.A.* 1921, p. 335. Two handles (see above, p. 193). Flat bottom, with a groove near it on the side of the vase. Clinic: the physician bleeding patients. On the shoulder, two Erotes. According to Mr. Pottier the dwarf is the

¹ Furtwängler read the first letter as alpha, but Miss Haspels, who kindly re-examined the vase for me, says that it is damaged and may as well be delta as alpha.

servant of the physician, and has had the hare as a present from the man on the extreme left, 'anxious to be on good terms with the servant of the house' (*Mon. Piot*, 13, p. 153): I think it more likely belongs to the man on the right of him, who has been marketing, has bought the hare for his own dinner, and turns into the clinic on his way home. Before and after the visit the dwarf will walk behind his master like the negro boy on the Copenhagen amphora (*C. V. Copenhagen*, Pl. 130). I don't fancy many servants received whole hares as tips in Athens. Someone else has suggested, I seem to remember, that the hare is the physician's fee; but I think my own explanation more natural. About 470 B.C.: school of Makron; by the same hand as no. 10 (*A.J.A.* 1921, p. 336: *Att.V.* p. 224, no. 30). H. R. W. Smith proposes to call the artist, after this vase, the Clinic painter.

12. Taranto, from Taranto. Klein, *Liebl.* pp. 102-3; better, Riezler, *Weissgr. att. Lekythen*, pp. 54-6, and *Die Antike*, i. pp. 282-3 (Zahn). Two handles, with an extra step. White ground. Side borders. The topside of the mouth, exceptionally, black. A, a man talking to a youth: B, a man leading a horse. On the shoulder, palmettes. On the bottom, a quatrefoil or wheel (a common device on the bottoms of alabastra and elsewhere). On A, ΚΑΛΟΣ, ΑΙΘΛΕΝΕΣΚΑΛΟΣ; on B, ΑΙΘΛΕΝΕΣΚΑΛΟΣ. On a black band above the pictures, Η[ιππ]Ο- [λο] + ΟΣΚΑΛΟΣ: reserved in white. About 480 B.C.: assigned by Zahn (*Die Antike*, i. p. 284) to the same hand as the white lekythos Berlin 2252 (*A.Z.* 1880, Pl. 11; Riezler, *Weissgr. Lek.* Pl. 1 and p. 89; *Die Antike*, i. Pls. 30 and 31 and p. 280): the style is like that of the Syriskos painter.

13. Stuttgart. Black. One handle only, and that not of the ordinary type, but a single eyelet attached to the neck of the vase: compare the handles of two black alabastra, one in Delphi (*Fouilles de Delphes*, v. p. 168, Fig. 707), the other in Munich, inv. 2248 (Pfuhl, Fig. 794); and also the bronze vase in New York (see p. 199). The date is probably the late archaic period.

14. Leipsic. Fig. 7, from a photograph kindly sent me by Prof. Studniczka. Two handles. Flat bottom, with a definite foot, recalling the footed aryballos of Corinth. White ground; with black patterns. Late archaic or more probably early classical.

15. Formerly in Dr. Imhoof-Blumer's possession at Winterthur. Bought in Athens. Emil Müller, *Drei gr. Vasenbilder*, Pl. 2, 3-4. Height .072. Two handles. The bottom has a knob on it, not sufficient for the vase to stand on: the knob is very likely borrowed from the pointed amphora, as Pfuhl has suggested (*Malerei*, p. 408): this is the period in which the lekythion in the form of a pointed amphora came into vogue



FIG. 7.—ARYBALLOS IN LEIPSIK.

(see above, p. 199). The monkey-head aryballos in Berlin has a similar knob (4050: Furtwängler, *Coll. Sabouroff*, heading to text on Pl. 65).

Side-borders. A, a woman running: B, a horse. The horse must originally have been white. Müller interpreted the horse as Poseidon Hippios, the woman as Demeter Erinys; Pottier is disposed to follow him (*Mon. Piot*, 13, p. 166); Wolters properly disagrees (*Mün. Jahrbuch*, 1913, p. 84). The date is about 420 B.C.: the style recalls the painter of the Berlin dinos and the painter of Athens 1454.

16. Broomhall, the Earl of Elgin. Presumably from Greece. Fig. 8, by kind permission of Lord Elgin, from photographs by my wife. No handles. Fragmentary: mouth and neck lost. Children playing: A, Eros and a little boy playing a ball-game: B, two little boys with a go-cart and a cock on it. On the bottom a wheel. The game depicted on A is known from three other vases, all red-figured of the same period as ours or not much earlier: an oinochoe (shape III) in New York, 25.78.48, a rhyton from Sheikh Zenad (*Syria*, 1926, Pl. 40),¹ and a pyxis in New York (McClees, *Daily Life of the Greeks and Romans*, p. 43, Fig.



FIG. 8.—FRAGMENTARY ARYBALLOS IN THE COLLECTION OF THE EARL OF ELGIN AT BROOMHALL.

51 : *Syria*, 1927, p. 174). The ball-game has been explained by Pottier (*Syria*, 1926, p. 207, and 1927, p. 174) : for the go-cart, see above, p. 188. Rough work of about 410 B.C. There are no relief-lines.

17. Berlin 2710, from Athens. *A. Z.* 1879, Pl. 6, 5 (Robert). Height .07. No handles. Base-ring. Women playing with Erotes : three groups. End of the fifth century.

18. Dresden Z.V. 1261, from Athens. *Anzeiger*, 1895, p. 226, no. 27 (Herrmann). Height .080. No handles. Small base-ring. The topside of the mouth black. Three heads, one of a youth, the others female. Early fourth century.

¹ The style recalls the Calliope painter.

19. Athens 1702 (C.C. 1479). Collignon gives the height as .010 (misprint: for .070?). No handles. Base-ring. The topside of the mouth reserved and slightly grooved. Judgment of Paris? Early fourth century.

That finishes the Attic list. Now comes an Italiote vase, and another which is probably Italiote.

20. Würzburg, from Taranto. *Münchener Jahrbuch*, 8 (1913), plate at p. 83 (Wolters). Height .08. No handles. Children playing:—wrestlers and teacher; ball-player; discus-thrower; top-spinner. On the shoulder, two dogs, and two geese. On the bottom, a female head. Italiote of the fourth century.

21. Oxford 1925, 605. C.V. Oxford, Pl. 47, 9. Height .059. No handles. Base-ring. Tongue-pattern on shoulder and on body. Probably Italiote like the Würzburg vase.

I have recorded the provenience, when I could learn it, of each vase in this list, because there is something peculiar about the proveniences. They are all Greek cities: Athens six times, Taranto twice, Eretria, Delphi, Cumae. Add to this that the Imhoof vase was bought in Athens, that most of Lord Elgin's vases were from Athens or at least from Greece, and that the provenience of no. 19, though not recorded, is presumably Greek.¹ Etruria does not occur. The aryballos was known in Etruria, is represented on Etruscan gems and mirrors and on the walls of Etruscan tombs²: but the supply seems not to have come from Athens. One clay aryballos of Attic type I took to be Etruscan:—

Copenhagen. The mouth wide, the handles without projections. On the shoulder a row of black ivy-leaves, below that a line; the lower half of the body black.

These aryballoi may be divided into two classes, those which have a

¹ The Bologna vase was bought in Venice from a dealer who seems to have had relations with Greece as well as Italy (see Pellegrini, *V.P.U.* pp. v-vi.).

² Gems: Beazley, *Gems in Lewes House*, Pl. A, 16. Tomba della Scimmia at Chiusi (phot. Moscioni 10498: *Mon.* 5, Pl. 16, whence, redrawn, Daremberg and Saglio, *s.v.* aryballus, Fig. 544).

pair of handles and those which have none. The archaic and sub-archaic specimens have handles; but so has the Imhoof vase, which is to be dated about 420. By that time, however, or hardly later, the handleless aryballos was already current; and the half-dozen latest specimens are all without handles. The vase signed by Douris differs from its fellows in having one handle only: the black vase in Stuttgart is also one-handed, but its handle is of a special shape.

The round bottom and the flat are found side by side at all periods.

There is a gap of fifty years or so in the Attic series, between 470 and 420; but this may be chance.

These were clay aryballoi: there are vases of the same, the 'Attic,' type in stone, in fayence, in bronze.

Limestone.

1. Thera, from Thera. *Thera*, ii. p. 77, Fig. 278 (Dragendorff). Mentioned by Pottier in *Mon. Piot*, 13, p. 162. Two handles, with the projections rounded, as in our aryballos (see above, p. 193). The stone, except for a shallow mouth-hole, is solid—a tomb-dummy: see Dragendorff, *Thera*, ii. p. 116.

2. Thera, from Thera. *A.M.* 28, p. 225 (Pfuhl). Like the last. Painted red.

Fayence.

London, 60.4-4.71, from Camiros. Fig. 9, by kind permission of Mr. Walters.¹ Height $2\frac{1}{4}$ inches. Blue fayence. Two handles, without projections: the back of each handle is divided into five by engraved verticals, and the middle section of the five is decorated with horizontal lines, which recall the serpent-handles of the Proklees vase.² On the bottom a rosette in the same technique. For the groove on the mouth see below, p. 214. I cannot date the vase exactly: I suppose it may, but need not, be earlier than the earliest Attic examples of the shape.

¹ The bottom is round, not flattened off as in the photograph.

² See below, p. 214.

Bronze.

Munich, inv. 3710. Bought of Psychas in Paris. Fig. 10, by kind permission of Dr. Sieveking. The bottom is perforated sieve-fashion. The handles are in the form of ducks' heads: compare the serpent-heads of the Proklees vase in Berlin (below, p. 214). The upper surface of the ducks' heads is stamped with dots. I don't know how to date the vase: Dr. Sieveking thinks it Roman.

These four vases stand close to the clay series: others less close.



FIG. 9.—FAYENCE ARYBALLOS, FROM CAMIROS, IN LONDON.



FIG. 10.—BRONZE ARYBALLOS IN MUNICH.

In one type of bronze aryballos the body is spheroid, the bottom flat and grooved off, the mouth of the right shape but very broad. No handles. Two nicks near the upper edge of the mouth; the underside of the bottom moulded. The broad mouth finds analogies among the pictures of aryballoi on vases.

1. London, 1908.4-10.4.
2. Munich.
3. Oxford.
4. London, 68.1-10.226. The handles seem alien.
5. London, W T 673.

In 1-3 the body is covered with two rows of tongue-pattern separated by a plain narrow band; 4 has a band only, 5 is undecorated.

Closely akin to these is a bronze vase in Hamburg: the decoration is floral, and the body broadens downwards like an egg.¹ This shape is known in clay, but with a handle added: such vases can hardly be called aryballoi any longer; they are a kind of variation on the squat lekythos.²

1. Alexandria, from Alexandria. Breccia, *Sciatbi*, Pl. 52, 96.
2. Naples, from Cumae. *Mon. Linc.* 22 Pl. 106, 6.
3. Vienna, Oest. Mus. 421, from Tanagra. Masner Pl. 8.
4. Aegina, from Aegina. Furtwängler, *Aigina*, Pl. 128, 26.
5. London (old number 135).
6. Berlin 2860. Genick Pl. 37, 5.
7. Oxford 425.
8. Alexandria, from Alexandria. Breccia, *Sciatbi*, Pl. 52, 98.
9. Berlin inv. 3346.

In 7 and 8 the side of the mouth is flattened, in 9 it is toroid, lipped, spreading slightly downwards. In 6 and 7 the handle is of the knotted type which first appears in the later part of the fifth century and is a favourite in the fourth and third.³ 1-3 and 8 are plain black, 4 black with red lines, 5 has a white necklace, 6 a gilt necklace, a gilt ivy-wreath inside the mouth, and ribbing on the body, 7 ribbing and yellow patterns, 9 a picture in red-figure. 9 is Attic of the early fourth century, 7 Apulian (Gnathia) of about 300, 5 seems to be Italiote of about the same period, 6 is called Attic by Furtwängler, but looks Italiote in the reproduction. There is an alabaster vase of this shape, from Cyprus, in the Hague.⁴

Just as we found mouth and handle of the Corinthian aryballos in vases which were not ordinary round aryballoi, so there are a good many Attic aryballoi which keep the Attic type of mouth and handles, but replace the round or segmental body by animal forms—by a human head or heads, by monkey-heads, by clusters of cockle-shells. Some of the head-aryballoi are well known, and I have given a complete list of them elsewhere⁵: enough to instance the vase with the love-name

¹ Now published by von Mercklin in *Anz.* 1928, p. 439, with references to others.

² Above, p. 187.

³ See Wolters, *Zu gr. Agonen*, pp. 5-9, and my *Vases in Poland*, p. 60.

⁴ *Bulletin van de Vereeniging* 1, ii, p. 9.

⁵ *J.H.S.* xlix, pp. 39 ff.

Epilykos in the Louvre¹; which is only a trifle later than the aryballos fragment in Athens, our no. 1: the other head-aryballoi of the kind are some of them contemporary with the Epilykos vase; others later archaic; the latest, sub-archaic,² of nearly the same time as the last round aryballoi before the gap. To the human heads one must add the Berlin monkey-head vase,³ which by comparison with the Imhoof vase should be late fifth century; the cockle-shell vase, with the signature of Phintias, in Eleusis⁴; and the similar vase in New York.⁵ Of another vase with the signature of Phintias, this time in Athens, all that remains is the mouth, one handle, and a trace of the other, so that one cannot tell whether the body was round or head-shaped or what.⁶ A fragment in Oxford raises the same doubt⁷: and here the handles seem to have been abnormal; in the Berlin head-vase signed by Proklees they are serpent-shaped,⁸ and they were duck's-head-shaped, it will be remembered, in the Munich bronze.⁹

The origin of our type of handle is not quite clear to me, nor whether the commoner version of it (with rectangular projection) is prior to the less common (with arris rounded off).¹⁰ Rectangular and rounded alternatives are frequent in decoration. A small example: the projections of Attic alabastra are usually rectangular, but occasionally semicircular.¹¹

¹ *Mon. Piot*, 9, Pl. 11 (Pottier).

² The latest are those in the collection of Dr. A. B. Cook at Cambridge (Cook, *Zeus*, ii. Pl. 21), in the British Museum, 47. 8-6. 35 (*C.V.* B.M. III. 1c, Pl. 44, 1: the mouth modern, but the form of it certain from traces), and in the Paris market (Mikas): see *J.H.S.* xlix. pp. 61-5 and 78.

³ 4050, from Attica: Furtwängler, *Coll. Sabouroff*, heading to text Pl. 65: no handles. See above, p. 208.

⁴ From Eleusis: *Ἐφ. Ἀρχ.* 1885, Pl. 9, 10 (Philios); Hoppin, *B.f.* ii. p. 359. For the offset lip, cf. the Berlin Proklees (see below, note 8) and the fayence vase mentioned above, p. 211; for the lack of projection in the handles, compare a head-aryballos in Oxford (*C.V.* Oxford, Pl. 44, 5), and the (Etruscan?) aryballos in Copenhagen mentioned on p. 210. On the topside of the mouth, $\text{DINTIA}\varsigma : \text{EPOIE}\varsigma\text{EN} :$

⁵ *Bull. Metr. Mus.* 19, p. 129, Fig. 5 (Richter). On the topside of the mouth, $\text{HOPIA}\varsigma : \text{KALONAI}$. Others in Toronto, Yale (Baur, p. 113, no. 172), Florence.

⁶ From the Acropolis of Athens. On the topside of the mouth, $\text{DILTIA}\varsigma : \text{EPOIE}\varsigma\text{ENME} : \text{OPAIKALE} :$

⁷ 333, from Taranto. *C.V.* Oxford, Pl. 49, 15. On the topside of the mouth, $\text{NAY}\varsigma\text{IPATOS} : \text{KALOS} : \text{NAI} :$

⁸ 2202, from Tanagra. *Mon. Piot*, 9, p. 141 (Pottier); Hoppin, *B.f.* p. 319: see *J.H.S.* xlix. pp. 41-2 and 75.

⁹ See above, p. 212.

¹⁰ See above, p. 193.

¹¹ R.f. Alabastron by Psiax in Karlsruhe, 242 (Welter, *Aus der Karlsruher Vasensammlung*, Pl. 8): the projections solid. The projections string-holes: black alabastra in Delphi (*F. de Delphes*, 5, p. 168, Fig. 707) and in Munich, inv. 2248 (Pfuhl, Fig. 794).

A big example : maeander and spiral. Alabaster amphorae from Assur, belonging to the fourteenth century B.C., are furnished with small handles, rather like ours, which are sometimes rectangular, sometimes rounded off. Possibly both our varieties reached Greece from the East.

J. D. BEAZLEY.

HOW THE ARYBALLOS WAS SUSPENDED.¹

(PLATE IVA.)

IF we look at the aryballos represented in the field of our vase (Pl. III), we ask ourselves what the tags are which we see hanging on the shoulder. This question involves another, how the aryballos was carried. I shall try to answer both questions.

The old, Corinthian type of aryballos was suspended by its big, solid handle, through which a cord or string was passed.²

The Attic type, on the other hand, was carried by a cord tied round the neck of the vase. That is the rule, even when there are handles. Such handles are narrow and consequently fragile; and there was no reason to reject a perfectly satisfactory method of suspension because of a change in detail.

I. The simplest way is as follows. Make a loop in a cord, knotting the cord at *a* (Fig. 1, 1). See that the loose ends are of the same length. Then pass the ends round the neck of the vase, and make another knot on the other side at *b* (Fig. 1, 2). Two ends thus hang down from the neck, on the side opposite to the loop by which the vase is carried. Seen in profile: Fig. 1, 3. As soon as you carry the vase, it naturally tips up (Fig. 1, 4) (just as the Corinthian type did which was carried by the handle).

If we look at the Peithinos cup in Berlin,³ we shall find that three of the four vases on the wall are suspended in this fashion, and therefore tip over. Only, the construction is one stage more complex: the cord is slipped into a doubled leather band, through two slits or holes pierced near the ends. The vase is carried by this leather band, either in the

¹ I owe my thanks to Professor J. D. Beazley for helping me with the translation of this note from the Dutch.

² See, for example, the Amasis vase, Pottier, *Vases du Louvre*, Pl. 17-18, A 479; or the Exekias amphora, F.R., Pl. 132. In the exceptional cases where the Corinthian aryballos had two handles, and was carried by both, it hangs level. See, for instance, the Leyden Antimenes hydria (*J.H.S.* xlvii. Pl. 11: above, p. 196); the hydria London B333 (Sudhoff, *Badewesen* i. p. 66, Fig. 53); and perhaps the New York stele (Fig. 6, p. 203), but I cannot be certain from the photograph.

³ Hartwig, Pl. 25.

hand or round the wrist.¹ It goes without saying that the cord must be drawn through the leather band before being fastened to the aryballos (Fig. 1, 5).

Now the cord by which the aryballos is carried can be of various materials and made in various ways; and the appearance of the loose ends varies accordingly. If a thin strip of leather is used, then two

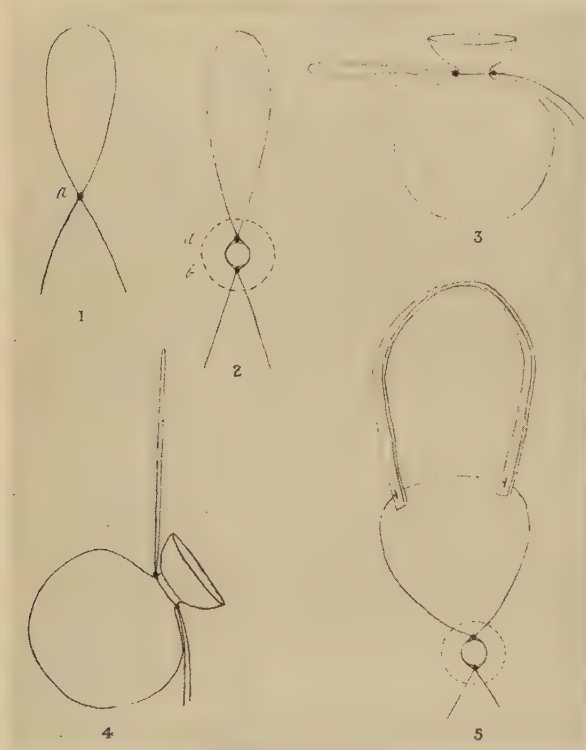


FIG. 1.—METHOD I OF SUSPENDING THE ARYBALLOS.

ends hang down, which are of the same thickness as the loop. See one of the aryballoi on the Peithinos cup (Fig. 2, a).

A string, after a knot, falls in as many ends as there are strands

¹ Carried in the hand:—Brygos kotyle in Boston, *A.J.A.* 1915, p. 130 = Beazley, *V.A.* p. 90, Fig. 58; Peithinos cup in Berlin, Hartwig, Pl. 25 = Pfuhl, *Malerei*, Fig. 417. Carried round the wrist:—Kleophrades vase in Boston, *J.H.S.* xxxvi. p. 131 = Beazley, *V.A.* p. 42, Fig. 24.

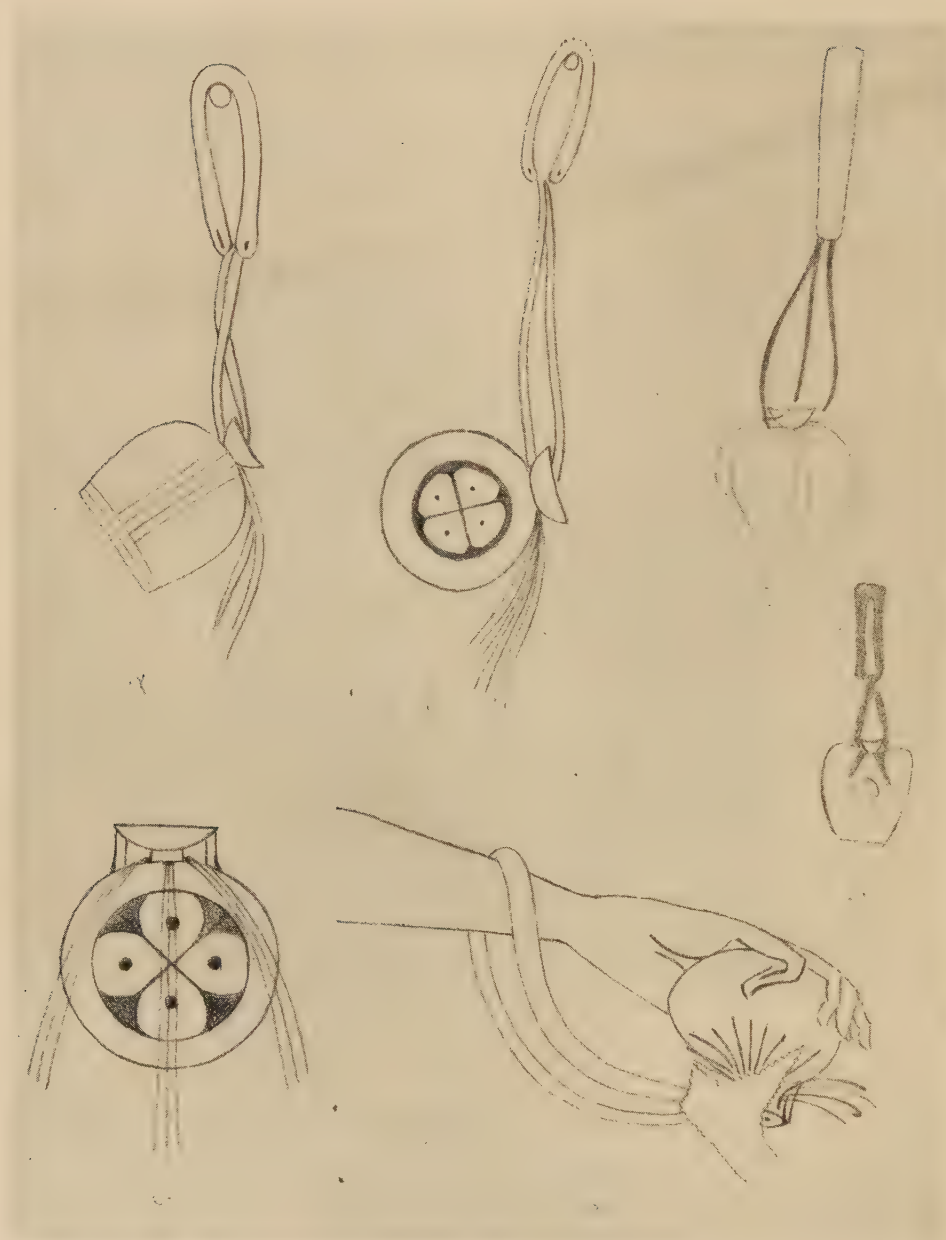


FIG. 2.—ARYBALLOI. *a, b*, from the Peithinos Cup; *c*, from the Foundry Cup; *d*, from a Cup in Gotha; *e*, from the Berlin Leagros Krater; *f*, from the Douris School Cup.

composing the string, at least if it is either loosely twisted or of stiff material. Greek string was probably loosely twisted and would tend to untwist. See, for example, the rope on the Arkesilas cup¹—after each knot it falls in three ends. See also the cords on bandoliers, plectra, and the like, and also women's girdles. Girdles may well have been woven so on purpose, with three ends and ornamented with knots or beads, but originally the girdle must simply have been a cord which split itself into the ends after a knot. As often, decoration applied to a weak spot, and a virtue made of necessity.

Fig. 2, β —from the Peithinos cup—gives an example of such an aryballos-cord untwisting after the knot. Of course, it does not matter whether the cord is twisted or plaited. No doubt there were both twisted and plaited cords.² But it is clear that we must always get an even number of strands, since our knot unites twice a certain number of strands (see Fig. 1, 1).³

II. Another method, like the last but more complex, is as follows.⁴

In addition to the leather band⁵ carried round the wrist or in the hand, we need three pieces of cord, two long ones of equal length, and a short one. Each of the two long pieces is marked off, into a middle-piece, and two side-pieces equal to one another. On the short piece the circumference of the vase-neck is measured off. Let us suppose that the length of this circumference is P to Q and measures four cm. Then half a cm. from P we mark off the point A, then the points B, C, and D, each a cm. from the preceding point. D is, of course, half a cm. from Q (Fig. 4, 6).

If the short cord is bent round so that P coincides with Q, then A, B, C, and D lie exactly one cm. from each other at the corners of a square

¹ F.R. Pl. 151.

² Just in the same way, on the bilingual amphora by the Andocides painter in Boston (*Forman Catalogue*, no. 305 = Pfuhl, *Malerei*, Figs. 266 and 316), the b.f. bull has his tail plaited, while the r.f. bull has his twisted.

³ Peithinos makes a slip in counting here, gives seven, but this is a common and venial error. See the Amasis amphora in Munich, F.R. text iii. p. 224, where three strings are given, whereas the Amasis vase in the Louvre, Pottier, *Vases du Louvre*, Pl. 18, A 479, shews four strings.

⁴ Good examples are Fig. 3, γ and δ , from the Berlin Peithinos cup.

⁵ Fig. 3, δ , from the Peithinos cup, shews the carrying-band as it really is, a broad leather band like all the others, whereas the drawing in Hartwig, Pl. 25 (and the vase itself at first sight, because of the repainting along the break) gives the impression of a single cord carried in the hand.

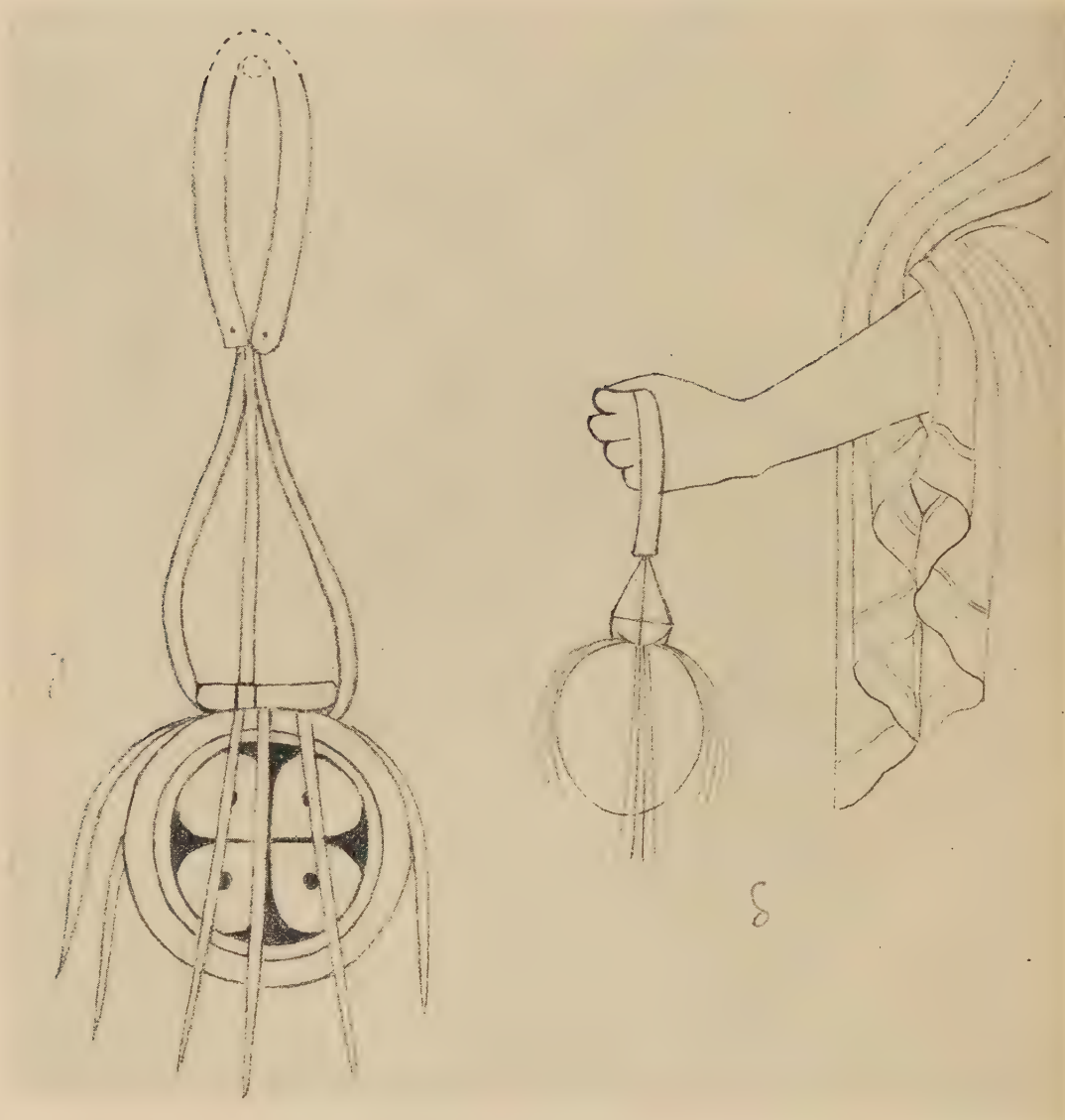


FIG. 3.—ARYBALLOI FROM THE BERLIN PEITHINOS CUP.

inscribed in the circle. (This is merely to explain, since for the present we are still holding the short piece extended.)

The two long pieces are then drawn through the leather band, and then tied to the small cord in such a way that A falls on A, B on B, and so forth (Fig. 4, 7).¹

Then the short cord is tied round the neck of the vase. The result is that the two long cords which support the vase are fixed crosswise round the mouth, and thus hang fringewise at regular intervals north-east south-west. One need hardly say that here also the fringe falls in as many strands as compose the cord; in Fig. 3, γ there are three strands, in Fig. 3, δ four.

This method has the advantage over Method I, that the aryballos hangs fairly stable when carried, and does not swing about or spin round as in Method I, where there is only one point of suspension. Besides, these ends, disposed symmetrically over the surface of the vase, are very much more decorative, which must have been a great consideration in our period with its love of the ornamental.

III. Method III with the tags hanging down over the vase. See the Foundry cup in Berlin (Fig. 2, ϵ),² our aryballos, and my reconstruction.³

This is the same system as Method II, but with different material, leather being used instead of cord. This is the commonest method in archaic red-figure. In later red-figure, however, Method II once more becomes the rule.

The requisites, apart from the leather carrying-band, are three narrow strips of leather: two of them long, with broad, usually rounded ends; and the third short (Fig. 4, 8).

In the short strip, which must fit round the neck as in Method II, at equal intervals pairs of parallel slits are cut, of the right width to take the narrow part of the long strips (Fig. 4, 9).⁴

Then the two longer strips are passed through the leather carrying-band. Then the broad ends, tightly rolled or folded, are passed through the slits in the short strip—once more crosswise as in Method II. The result is shewn in Fig. 4, 10, where the short strip is still extended. Then, when the short strip is laid round the neck of the vase, and the two ends

¹ The safest way is first to make a knot on the long cords and then to make another knot with the short and the long, otherwise the fastening works loose.

² F.R. Pl. 135.

³ Pl. IV a.

⁴ For the position of the slits see, in Method II, the explanation of the points measured off on the short cord.

are sewn to each other, the effect is that of four petals hanging symmetrically round the vase.

This, by the way, is the same principle as is still used in the handles

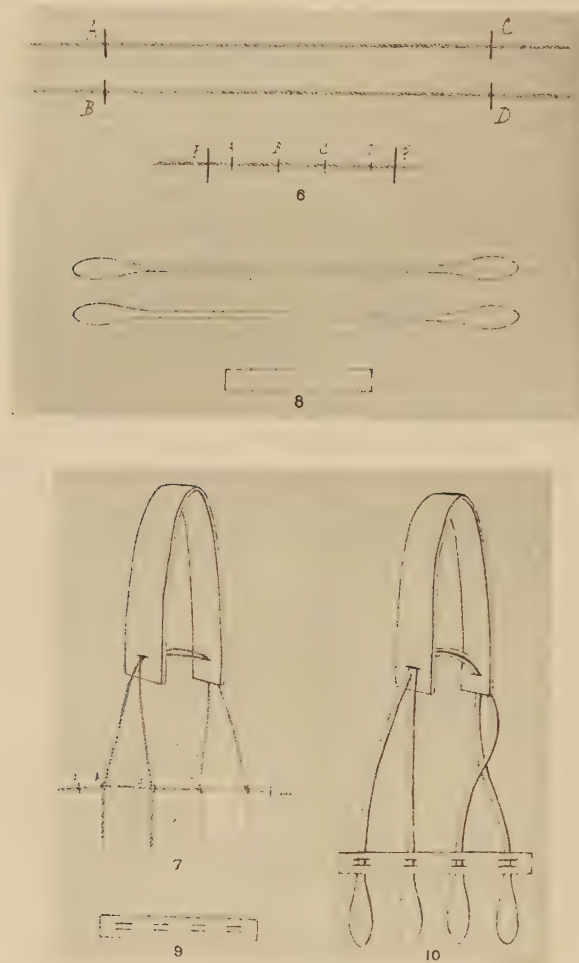


FIG. 4.—METHODS II AND III OF SUSPENDING THE ARYBALLOS.

of satchels, despatch-cases, cameras and the like, although with us the idea is that the leather handle shall lie flat against the object when not in use. But the axiom is the same, that a strip of stiff material with a broad end sticks fast of itself in a narrow slit.

Apart from the decorative value of this method, its beauty lies, to my mind, in its efficiency.

In Pl. IV a we see four strips hanging from the carrying-band. (These four strips are, of course, really but two—the two long strips doubled.)

On the Foundry cup we see not four but three strips between the carrying-band and the aryballos. On many vases we see only two. This need not surprise us. When an aryballos hangs on the wall, we are as likely to see two strips as three. The same when it is being carried. The fourth, remaining strip is thought of by the painter as being immediately behind the middle strip and concealed by it.

Renderings like that on the cup in Gotha¹ (Fig. 2, ζ) raise another question. The handles are given in the same place as the ends which hang at the sides. This, according to our view, is impossible. Either the handles ought to have been given in foreshortening, or only two sets of ends shewn. The fact is that the painters set so much store by the decorative value of a symmetrical rendering that they are unwilling to make a change for the sake of a trifling pair of handles.

In contrast to this stylisation we also find instances of a naturalistic rendering. Thus, in the Berlin Leagros krater (Fig. 2, η)² the aryballos from which Hegesias is pouring oil into his hand is suspended according to Method II, four sets of strands hanging down on four sides; but the aryballos being held upside down, the strands fall pell-mell back at the side.³

There is a second example of naturalism in the interior of Douris' School cup in Berlin (Fig. 2, θ).⁴ The aryballos is suspended according to Method III, the leather system. But instead of our seeing the usual three tags hanging down, one in the middle and one along each side, the aryballos is turned 45 degrees further round, so that we see two tags hanging diagonally over the front of the vase: just as on the Kleophradean vase in Boston.⁵

C. H. EMILIE HASPELS.

¹ F.R. iii. p. 19.

² F.R. Pl. 157.

³ Reichhold's drawing is misleading. My drawing shews the *break* which prevents us from seeing how the aryballos was fastened to the carrying-band.

⁴ The drawing in F.R. iii. p. 87, after *Monumenti*, gives none of these details.

⁵ J.H.S. xxxvi. p. 131.

EARLY GREEK VASES FROM KNOSSOS.

(PLATES V-XXV.)

THE vases to be discussed in this paper come from two separate excavations at Knossos: the greater number from two tombs excavated by Sir Arthur Evans in 1907, the rest from one of several tombs which I excavated three years ago.¹ The three tombs in question lie a little less than a mile to the north of the Palace, at the foot of the western slope of the hill known as Zafer Papoura (cf. Fig. 1); they are cut into a low bank, immediately to the right of the footpath as one goes from Makry Teichos to Isopata, and are marked in Fig. 1 by a black bar. A glance at the map will shew that this group of tombs is in the same straight line as the group which was excavated by Hogarth in 1899. Hogarth's tombs are at the foot of a rather higher bank which is obviously part of the same formation. There is, however, a break between the two banks, and as the greater part of it is covered by a vineyard it is impossible to tell precisely how closely the two groups of tombs are connected. But

¹ I have to thank Sir Arthur Evans not merely for the invitation to publish his finds, and for an invaluable collection of photographs and drawings, but also for the suggestion that I should continue the exploration of the neighbourhood in 1927, a suggestion which proved exceedingly fruitful, as the vases from the single new tomb here published shew; I am also greatly indebted to him for advice and assistance of many kinds in the summer of 1929, during a visit to Knossos, and for a generous contribution towards the cost of publishing some of the vases in colours.

The expenses of the excavation were covered by grants from the Ireland fund of Oxford University and from Christ Church. For this invaluable assistance I wish here to express my gratitude. I have, further, to thank my sister, Miss Leonora Payne, for making the drawings shewn in Figs. 1, 2, 8, 9, 32, 33, and for help with some of the other drawings; Miss M. Hartley, for taking a number of measurements and for other help; and Mr. J. D. S. Pendlebury for taking several of the photographs here reproduced. Professor Beazley most kindly read the proofs.

The great number of the vases which it seemed essential both to describe and to illustrate has made it impossible to discuss the contents of these tombs at length. I have been forced to confine myself to a summary treatment, in the hope of returning later to the more general questions which are involved.

even if there is an empty space between them, it is certain the history of the two groups of tombs is the same.

Sir Arthur Evans's attention was directed to the neighbourhood by the discovery of dressed blocks of Minoan workmanship. In his account of the season's campaign in *The Times* of July 15, 1907, he says :—' About a mile to the north, on the way to the headland where a royal tomb had already been excavated, a series of "Cyclopean" blocks had come to light that seemed to betoken the existence of a second great sepulchral chamber of a similar kind. These blocks, indeed, proved to have been removed from their original context which still awaits discovery; but

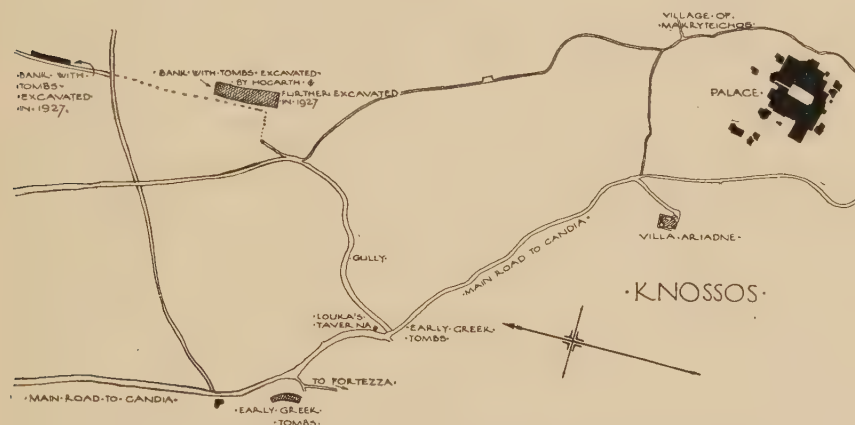


FIG. 1.—SHEWING POSITION OF GREEK BURIALS NEAR KNOSSOS.

immediately below them were found two beehive tombs cut out of the soft rock, in the form and in certain features of their contents representing the old Minoan tradition, but belonging to the period about 800 B.C., when the Dorian settlement of the island was already an accomplished fact. . . . In one tomb there were nearly 100 vessels.'

The tomb found in 1927 and here published was a little to the south of the more important of the first tombs; a few yards further to the south I found another tomb which had been robbed and contained nothing of importance.

There is no reason to doubt that this group of tombs and that discovered by Hogarth in 1899 are of Minoan date. This was proved for the southern group by Hogarth's discovery of a late Minoan tomb which

had never been used in the geometric period,¹ and this evidence was confirmed last summer² by a similar find.³ It is evident that these two tombs were among the few which were not cleared out in the proto-geometric period. The northern group, being in the same bank as these, and having contained Minoan blocks, evidently goes back to the same period.

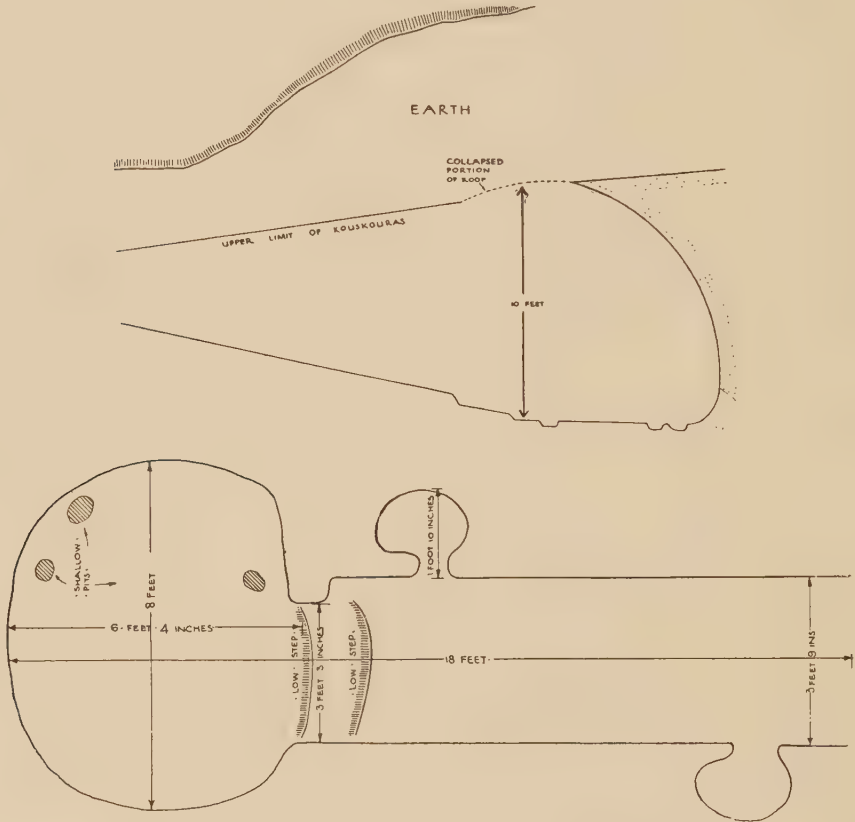


FIG. 2.—SECTION AND PLAN OF TOMB EXCAVATED IN 1927.

The plan of the tomb which I excavated in 1927 is given in Fig. 2. It will be seen that it is a roughly made chamber, cut in the soft limestone for the most part; but it probably projected above the limestone level at

¹ *B.S.A.* vi. 82, no. 1.

² 1929.

³ A late Minoan tomb was found at the south end of this bank: the antechamber contained three late Minoan vases of the type Forsdyke, *Cat. of Vases in the Brit. Mus.* i. 142, Fig. 188, no. 812, and a pair of earrings of the type *B.S.A.* xxviii, Pl. XVIII, 7.

the top of the roof, an error of construction which led to its collapse. In the walls of the dromos were cut two pockets, each large enough to hold a burial-vase; in the tomb itself there were three shallow pockets, and a roughly cylindrical limestone block, which may have been a funerary altar.¹ The type is, of course, a common one; a remarkably close parallel is given by a tomb at Palaikastro (*B.S.A.* viii. 304, Fig. 20: cf. further, for example, *Fouilles de Delphes*, v. p. 6, Fig. 15).

As stated above in Sir Arthur Evans's report, nearly all the vases in the earlier find—I shall refer to this in future as Group A—were found in one tomb; this tomb had not collapsed completely, and many of the vases are singularly well preserved. The vases of group B (those from the tomb of 1927) were, almost without exception, broken into small pieces in the collapse of the tomb, and many are much too fragmentary to be reconstructed. Probably, however, the majority of the vases are preserved to a greater or less extent, for the simple reason that there would not have been room in the tomb or dromos for many more.

Both groups, A and B, cover the same remarkably long period of time. The earliest vases in each are submycenaean or protogeometric (among these are stirrup-vases of the latest known type), the latest, orientalisising of the seventh century. Group B, however, evidently begins a little later than group A, and continues later. The vases of group B having been broken into small fragments, it was impossible to decide what was the original position of many, indeed of most, pieces, but the following facts of a general nature are worth recording. The inner chamber contained the majority, at any rate, of the protogeometric vases and fragments, and a great many of the geometric; the dromos nearly all the orientalisising. Several fragments of the orientalisising vase no. 55 were found in the pocket near the mouth of the tomb, and some in the mouth of the tomb; it seemed probable that this pocket had been cut for that particular burial. The protocorinthian fragments were all found at the outer end of the dromos. The sherds in the tomb were on the level of the floor of the tomb, or nearly so; those in the dromos were resting on earth at a height of 10 inches or so above the actual floor of the dromos.

These facts all point to one conclusion—namely, that the chamber was first filled and that the dromos was used afterwards. Hence the position of the earlier fragments in the chamber and of the later in the

¹ Cf. *B.S.A.* vi. 83.

dromos, and the position of the latter at a certain height above the floor-level of the dromos. For the dromos, being open, would naturally tend to fill slightly in course of time. Moreover, calculation shews that all the vases found can never have been placed inside the tomb; for the area of the chamber is not more than 50 square feet, and the pithoi and kraters alone, being mostly more than a foot in diameter, would require a good deal more space than this if placed as closely as possible, without any allowance for the smaller offerings which certainly accompanied most of, if not all, the burials. One must therefore picture the tomb in the middle of the seventh century, when it ceased to be used, as a chamber filled with protogeometric and geometric vases, approached by a dromos containing probably a double row of orientalising vases. In a similar tomb at Fortezza near-by I was fortunate enough to find an undisturbed burial which probably illustrates the method of burial used in these tombs: the largest vase was a pithos of the type shewn in Pl. VII, 1, which was two-thirds filled with ashes and burnt bones. On the ashes rested two small vases; by the pithos stood an oinochoe. The large pithoi here published were likewise all, or nearly all, cinerary vases; the smallest vases doubtless were originally placed inside these; the others, which stood beside the pithoi, will have contained food of some kind.

The evidence of the undisturbed burial just described, and that of a similar undisturbed burial described by Hogarth in *B.S.A.* vi. p. 83, are, I think, sufficient to shew that the filling of these tombs was a gradual process; that we have to do not with two or three exceptionally rich burials, as Schweitzer supposes in the case of one of Hogarth's tombs,¹ but with a great number of burials spread over a very considerable period of time. Nearly all the large vases of protogeometric and geometric style doubtless represent individual burials, and though this can hardly hold good for the orientalising period, it is quite certain that there were a number of separate burials at this time also. Among the early vases there are one or two almost exact duplicates, which cannot well belong to separate burials (for example, the pithoi nos. 15-16), but these are exceptional; in the orientalising period there seem to be more duplicates, or rather companion-pieces, and there were so many large orientalising vases in tomb B that one must in more than one case suppose that several accompanied a burial. This distinction between the earlier

¹ *Untersuchungen zur Chronologie der geometrischen Stile in Griechenland*, i. 51.

(protogeometric and geometric) periods and the later is borne out in the following way : for the earlier periods there are plenty of small vases such as were found with the pithos in the undisturbed burial at Fortezza described above; but for the developed orientalising period there are remarkably few such vases, a fact which clearly indicates that at this time large vases, like those in which the ashes were contained, were placed in the tomb as well as the actual cinerary vase.

The view here maintained is further supported by the sequence of styles represented in these tombs. True, among the protogeometric vases it is, at present, impossible to distinguish earlier and later with any degree of certainty; but in the geometric period we can make some chronological distinctions, and in the orientalising we can trace a long process of development with absolute certainty.

The fullness with which the geometric and orientalising styles are represented makes it clear that the tombs were in regular use from the beginning of the geometric period. And the protogeometric vases are so late in type that there can scarcely be a gap between them and the earliest geometric. But though there may well be no chronological break between the two series, they are distinguished by very consistent differences in style (see below, pp. 267 ff.), and it cannot be said that there is a transition from protogeometric to geometric in any way analogous to that from geometric to orientalising. Although this is a familiar phenomenon, it is perhaps worth while to remark on it because protogeometric and geometric are frequently confused. It would of course, in view of the strongly sub-Mycenaean character of the protogeometric style, be easy to explain the break between protogeometric and geometric as representing the arrival of a new, and presumably Dorian, element in the population of Knossos. And this may indeed be the right explanation of the facts. On the other hand we have to face the fact that the equation of Dorian and geometric is far from satisfactory, not only because we have yet to find a *Greek* geometric style outside Greece, but also because there is no sort of correspondence between the distribution of the geometric style in Greece and that of the Dorians. Indeed we do not know whether the Dorians brought with them any artistic tradition at all. The question is further complicated in this instance by the curious fact that all the re-used tombs of this district seem to have been cleared out at the same period, and that the period when the proto-

geometric style, and not the geometric, was still in force. This holds good equally for the tombs of the northern group, here published, and for those excavated by Hogarth in 1900 and further by myself in 1927. From this series of coincidences it seems probable that we have evidence of the arrival of a new strain in the population, though of one which, it need hardly be said, must have come from some other part of 'civilised' Greece. The problem here involved is so far-reaching that it is impossible to do more than emphasise the principal characteristics of the evidence contained in these tombs; I shall make no attempt to do more than this, in order to reserve the greater part of the available space for the discussion of the early orientalising style of Knossos—a style of which very little is at present known, and of which the tombs here in question produced many particularly fine examples.

The date of the later vases found in these tombs can be fixed with a fair degree of accuracy. The protocorinthian olpe, Pl. XXV, belongs to the middle of the seventh century, the other protocorinthian vases (p. 265) and doubtless also the Rhodian oinochoe, Pl. X, 7, are rather earlier. Of Corinthian vases, indeed of anything that could be dated with certainty later than the middle of the seventh century, there is no trace. This date accords well with the style of the latest local vases. The period of contact with the East had evidently begun long before this, and we shall certainly not be far wrong in placing the earliest sub-geometric and proto-orientalising vases in the middle of the eighth century. The pure geometric period which precedes this is a definite phase, but apparently not a very long one—unless the number of geometric vases preserved is very much less than that which was originally placed in the tombs¹—and its beginning cannot be placed earlier than *ca.* 900 B.C. Though it cannot be proved, I think that some time in the first half of the ninth century is a likely moment for the appearance of geometric proper. The protogeometric vases, if they immediately precede

¹ It would be possible to form a rough idea of the number of burials of each period from the existing number of cinerary vases; but it is, of course, often difficult to say whether a vase was a cinerary vase or merely an offering, for quite small vases were used for ashes, at any rate in the Greek period. It appears, however, that in tomb B there were at least five protogeometric burials and rather more than twenty geometric (there are fragments of geometric vases which were too inconsiderable to be catalogued below); there are at least twenty-one orientalising vases of cinerary type, but, as I have said, it is not very likely that each of these represents a burial.

these, will belong to the latter part of the tenth century or the very beginning of the ninth.

The rich series of vases contained in these tombs—a series which, as time goes on, contains more and more elaborate and handsome pieces—clearly implies that the early Greek settlement at Knossos was one of the first importance. And it must be remembered that there are many vases and fragments of the same period, some of them equal to the best of those here published, from other parts of the neighbourhood, which reinforce our picture of the early Greek civilisation of the district. From the Palace itself there is an important collection of geometric and orientalising sherds which will soon be published;¹ there are others from the ‘little palace.’ On the map published in the *Palace of Minos*, ii. 2, p. 547, the site of some geometric tombs is marked close to the main road, opposite to and a little beyond Louka’s Taverna; others a little nearer to Candia, just below Fortezza. The finds from Fortezza, if not as large as those near Zafer Papoura or as rich, are none the less substantially similar in character, and the tombs in which they were found are certainly part of the necropolis of early Greek Knossos. Further, geometric sherds are said to have been found on the so-called acropolis immediately behind (west of) the Villa Ariadne, where an early Doric capital is still to be seen on the surface of the ground.² This body of finds will bear comparison with those from any other site in Crete; indeed there is only one site—Afrati, the ancient Arcadia, on the edge of the Messarà—where finds comparable both in bulk and in artistic importance have been made.

I will now give a description of the vases found in these tombs; the vases without an asterisk come from Sir Arthur Evans’s excavation in 1907: nearly all of these are from one tomb (cf. p. 225 above); the others are from the tomb which I dug in 1927. I shall mention the vases according to shape, and within the shape-groups according to style. To facilitate an appreciation of the different styles I have grouped them stylistically, as far as possible, in the plates.

¹ Many of these were found in the north-west area of the Palace; on the site of the temple described in the *Palace of Minos*, ii. 1, 5 ff., a good deal of Greek pottery was found, some of which is archaic.

² Some geometric was found by Forsdyke in the Mavro Spelio cemetery in 1927 (*B.S.A.* xxviii. p. 247).

STIRRUP-VASES.

Protogeometric.

1.* Pl. V, 4 (cf. Fig. 32, 9). Ht. $8\frac{3}{8}$ ins. Part of one handle and of foot restored. Light reddish clay; varnish originally black. A knob on the disc as usual in late stirrup-vases; an air-hole in the side opposite the spout. The decoration of the two sides is almost identical.

2. Pl. V, 2 and 7; inv. 6479. Ht. 9 ins. The disc missing; clay and varnish as in last. On either side of the spout a large cross-hatched triangle (cf. Fig. 32, 8). An air hole at the back as before.

PSEUDO STIRRUP-VASE.

Protogeometric.

3. Pl. VI, 7; inv. 6448. Ht. 9 ins. A real mouth instead of the usual false mouth. Buff clay, varnish as before. On neck and shoulder, hatched triangles; between those on the back, hatched lozenges as in Fig. 32, 17. Below the triangles, two fine lines, a broader line, three fine lines; an interval; two fine lines; the rest plain; the foot black.

The shape is paralleled by a vase from Kourtes (Candia 375);¹ the vase is obviously contemporary with the genuine stirrup-vases just described.

BELL-KRATERS.

Protogeometric.

A, with offset rim.²

4.* Figs. 3 and 32, 25. Ht. $17\frac{1}{8}$ ins. Light reddish clay; varnish originally black; interior varnished at rim. On the upper rim, four groups of about a dozen transverse lines. The patterns on front and back are almost identical. For the motive, compare Hall, *Vrokastro*, Pl. 29, 1, and Furtwängler-Loeschke, *Mykenische Vasen*, Pl. 4, 27.

5. Inv. 6469. Ht. $11\frac{1}{2}$ ins. Shape as before, but not so tall in proportion to the breadth, and the foot smaller. Reddish clay; brown varnish. On each side three circles as in Fig. 32, 20. The rest of the decoration close to that of the last, but the rim all black.

6. Inv. 6468. Ht. $11\frac{1}{2}$ ins. Shape as in last, but foot as in 4. On each side, two concentric circles as in Fig. 32, 19; secondary decoration as in last.

¹ Information kindly supplied by Miss Hartley.

² A regular type of the protogeometric period, derived from Mycenaean (cf. p. 268); a fragment from a similar Late Mycenaean vase is shewn in Fig. 36. A good Attic fragment with precisely the same rim; Graef, *Akropolisvasen*, Pl. 9, 273.

B, with plain curving rim.¹

7. Pl. V, 1; inv. 6470. Ht. 10 ins. Light red clay; red varnish. Both sides similarly decorated.

8.* Pl. VI, 10. Ht. $3\frac{1}{2}$ ins. Buff clay; dull purplish-black varnish. The lower part of the body and the foot unpainted.

One of the commonest protogeometric types: there were fragments of many other examples in group B, as well as other complete vases, and three complete vases in group A (inv. 6487-9). Cf. also *B.S.A.* vi. 84, Fig. 26; Forsdyke, *B.M. Cat.* i. 217, Fig. 305; etc. For early, Mycenaean, versions of the shape, cf., for example, *B.S.A.* xxv. Pl. X, b; and p. 33, Fig. 9, e. The shape is unknown in the geometric period.



FIG. 3.—No. 4.



FIG. 4.—No. 9.

NECKED-PITHOI.²

Protogeometric.

9. Fig. 4; inv. 6471. Ht. $21\frac{3}{10}$ ins. Light reddish clay; varnish originally black (restored in the illustration). Front and back similarly decorated.

10. Pl. V, 3; inv. 6467. Ht. $16\frac{3}{4}$ ins. Light red clay; varnish originally brown and red-brown. On each side, groups of concentric circles. On the handles, crosses and horizontal bands.

11.* Pl. V, 5. Ht. $14\frac{3}{4}$ ins. Clay as before; brown varnish. On the rim, groups of five or six transverse lines; the neck varnished inside. Handle-patterns as in last.

12.* Ht. 16 ins. Shape as in last, but broader just below the handles, and with handles (restored) of a slightly different type. Clay as before; thin

¹ Another shape directly derived from Mycenaean: see p. 268.

² On the shape, see p. 268.

red-brown varnish. On each side, pattern of large half circles as in Fig. 32, 23. Very ill-made, like the last, but carefully decorated.

13. Unpainted and of rather globular shape; known to me only from a photograph. Probably protogeometric.

14. Same type as last. Also known to me only from a photograph, but evidently of the same rough fabric as the last. Compare *Ath. Mitt.* 1903, *Beilage* xvi, C 1; C 2 A; and the unpainted oinochoe no. 102, below.

OVoid PITHOI.

A, with no neck, with small foot, and with two or four handles. The shape is new, and replaces the necked pithos of the protogeometric period.¹ The earliest examples are nos. 15-18. As the lids of these vases cannot usually be placed with certainty on the vase to which they belong, I shall describe most of them separately later (see below, no. 60 *bis*).

Geometric.

15.* Pl. VII, 5, 9. Ht. to top of handle, 21 ins. Buff clay; black varnish, brown in places. For the shoulder motive, cf. Fig. 33, 16.

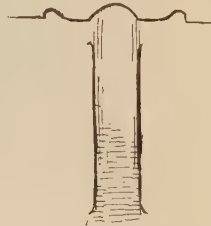


FIG. 5.—DETAIL OF NO. 17.

16.* Ht. 18 ins. Companion piece to the last, but with vertical zigzags (Fig. 33, 29) above the concentric circles, and no birds.

17.* Ht. $23\frac{4}{5}$ ins. Two handles, largely restored. Shape as Pl. VII, 1, but handles as Fig. 5. Light brown clay; brown and red-brown varnish. On each side, on the shoulder, maeander bounded above and below by a band

¹ The neckless ovoid pithos is characteristic of North-Central Crete (Knossos, Anopolis, Stavrakia, Episkopi) and is rare in the west and elsewhere (*B.S.A.* xii, 28: cf. the Argive vases from Tiryns, *Tiryns*, i. Pl. 19, 5 and p. 133, Fig. 7; Rhodian, *Jahrbuch*, 1886, 136; and Theran such as Dragendorff, *Thera*, ii. 186, Fig. 379A, and Pottier, *Vases du Louvre*, i. Pl. 10, A 266). The low-necked pithos of protogeometric shape is very rare in the geometric period in Crete: possible geometric examples are Dragendorff, *op. cit.* p. 57, Fig. 193; p. 61, Fig. 212; p. 177, Fig. 368. The type with higher neck (Fig. 4) is, of course, common in several geometric fabrics. The *four-handled* neckless pithos (Pl. VII, 6, 9) is almost confined to Knossos; I know of one example from Anopolis, *Ath. Mitt.* 1897, 243, Fig. 13; for the disposition of the handles, cf. Late Minoan vases such as Seager, *Pachyammos*, Pl. XII, 2, etc.

of pattern as in Fig. 33, 28. Below, the usual system of broad and narrow bands.

18.* Fragments of a large vase with two handles (probably like Pl. VII, 1). On the shoulder, pattern as in Fig. 33, 18. Below, broad and narrow bands. Reddish-brown clay; black-brown varnish. For the pattern, compare Wace-Thompson, *Prehistoric Thessaly*, 210, Fig. 145 c.

19. Pl. VII, 3; inv. 6400. Ht. 17½ ins. Light brown clay; dark brown and red-brown varnish. Both sides similarly decorated.



FIG. 6.—No. 24.

19 bis. Pl. VII, 1 (cf. Fig. 33, 19); inv. 6399. Buff clay, red varnish. Both sides the same.

20.* Ht. 12½ ins. Four handles, as in Pl. VIII, 1, etc. Pale brown clay; black varnish. On the shoulder, between each handle, three rows of pattern: horizontal zigzags (Fig. 33, 39), and hatched lozenges (Fig. 33, 6), in different combinations. Below, broad and narrow bands. On handles, crosses and horizontal bands (Fig. 33, 37).

21.* Ht. 14½ ins. Two handles, as in Pl. VIII, 10. Buff clay; red varnish. Two rows of pattern on each side: A, above as Fig. 33, 20, below as Fig. 33, 34; B, both as Fig. 33, 34. Rough style.

22.* Fragment of shoulder panel, probably from a pithos of this shape. Ht. $6\frac{1}{8}$ ins. On the shoulder two rows, at least, of spotted maeander, as in Fig. 33, 5. Buff clay; brown varnish.

23.* Fragment, as before. Greatest length $10\frac{3}{8}$ ins. On one side of a handle (which is cross-hatched) tree-pattern as in Fig. 33, 2. Below, broad and narrow bands. Light brown clay; varnish originally black.

24. Fig. 6; inv. 6401. Buff clay; brown varnish. In the other panels, leaf-patterns and maeanders (cf. Fig. 33, 22, 32-4). The lid appears to belong.

25.* Fragment, probably from an ovoid pithos. On the shoulder, a triangle-pattern of some kind of which little remains; below, a black band with panels alternately plain and cross-hatched in white (Fig. 33, 11); below, a row of white concentric circles.

26.* Pl. VIII, 10; inv. 6399. Ht. $17\frac{1}{2}$ ins. Buff clay; red varnish. Two rows of white concentric circles on black below the panels, and a row beside each handle.

Subgeometric and Early Orientalising.

27.* Fig. 7 (detail). Ht. $12\frac{1}{2}$ ins. Shape as Pl. VII, 6, but much taller



FIG. 7.—No. 27.

in proportion. Reddish clay; varnish originally black. Between the handles, a row of pattern; A, as in Fig. 7; B, crossed leaves in centre, flanked by cross-hatched squares; C, as A; but in centre, horizontal zigzags; D, as B. Below, broad and narrow bands as in Pl. VII, 1, etc. Late geometric or very early orientalising: cf. next.

28.* Pl. VII, 6 and Figs. 8-9. Ht. $16\frac{1}{2}$ ins. Buff clay; varnish originally black. Shoulders patterns in four rows, of which the uppermost and lowest are constant. A-B, Fig. 8 a-b; C as B, but in second row, maeander as in Fig. 33, 22, and cross-hatched bars; D as B.

This vase, which very closely resembles the last (cf. also the fragment, Fig. 37), must belong to the early orientalising period, as the cable-squares in Fig. 8 shew. Despite this, in general appearance it is quite one of the most geometric of the whole series. The style is rather rough, but neat enough to be effective.

29. Fig. 10; inv. 6396. Ht. 19 ins. Four-handled type. Buff clay;



FIG. 8.—No. 28.



FIG. 9.—No. 28.

brown varnish. Above and below the main patterns, a row of white concentric circles on black.

30. Pl. VIII, 5; inv. 6402. Ht. $15\frac{3}{4}$ ins. Buff-brown clay; red and brown varnish. In the other panel, horizontal zigzags in place of cable. This vase contained nos. 104-5, seen by it in the photograph. The lid seen on it in the photograph probably does not belong.

31. Pl. VIII, 8; inv. 6395. Ht. of vase $17\frac{3}{8}$ ins.; height of lid 12 ins. Light brown clay; the varnish originally black and brown. One handle of the amphora on the lid is missing. The decoration of the flat handles is a rough lozenge-pattern (cf. Fig. 33, 1). Front and back are similarly decorated.



FIG. 10.—No. 29.

This is the finest of the geometric vases decorated with varnish paint, and, as the tongue and cable patterns shew, it certainly belongs to the end of the geometric period (about the middle of the eighth century); the same neat, precise style as in the last two.

For the device of making the knob of the lid in the shape of a small vase, compare nos. 54, 58, 60, 60 *bis* (2). In Attic geometric we find the same thing, but even more commonly.

32. Pl. VIII, 1; inv. 6397. Ht. $17\frac{1}{2}$ ins. The lid seems to belong. Buff clay; varnish originally black. At the back, on the shoulder, the motives seen in Fig. 34, 35, 43.

33.* Fragments probably from a vase of this shape. The pattern in the shoulder-panel, Fig. 34, 50. Light buff clay; varnish originally black. There

are many fragments of the lower part which is decorated with broad bands separated by groups of about six fine lines.

34.* Red clay; red-brown varnish. Fragment with two panels, one plain, one decorated: in the decorated panel, in white on black, the pattern shewn in Fig. 34, 47.

B. Ovoid Pithoi with Tripod foot.

Just as the ovoid pithos of the type described above supplanted the primitive types of the protogeometric period, the tripod pithos supplanted the ordinary ovoid form soon after Oriental influences first reached Knossos. It is true that there are two tripod pithoi, nos. 36-7 below, decorated in a plain geometric style which, in itself, is difficult to date. But since all the other examples of the shape are obviously orientalising, and since these are extremely numerous, it is only natural to regard the geometric examples as immediately preceding the orientalising period.

The tripod foot, a form which is evidently not ceramic in origin,¹ is found in other geometric styles—an Attic example is published in *Jahrbuch*, 1899, 198, Fig. 63 (Collignon-Couve, *Vases du Mus. Nat.* Pl. 10, 190; there is a second example in Athens), another, possibly Cycladic, from Thera, in *Ath. Mitt.*² 1903, 215, Fig. 58—but it is characteristic of Cretan, and in Crete, so far as I can discover, only of Knossian pottery. Here it was the only form regularly used in the full orientalising period. It seems, however, like other motives which appear at this time (see below, p. 294) to have come to Crete from Cyprus, for in Cyprus it is common in styles which correspond in appearance, and probably correspond in time also, with Cretan geometric and early orientalising pottery. Cypriot examples of this tripod foot are: (1) *C.V.A. Brit. Mus.* II C.c. Pl. I, 22; (2) *ibid.* Pl. V, 2; (3) *C.V.A. Louvre*, II C.b. Pl. VII, 16; (4-5) *ibid.* Pl. XVIII, 1-6; (6) Athens 12070; (7) Athens 12356; (8) London, South Kensington Museum; (9) Boston 188 (Fairbanks, *Cat.* Pl. 14); (10) Leiden (Brants, *Cat.* Pl. II, 39); and about a dozen examples in the Cyprus Museum.

It is true that none of these need be earlier than the Cretan vases,³ though some of them might be. But, as we shall see, the reasonable explanations of the phenomenon of the appearance of forms in Crete which are (1) un-Hellenic and (2) well established in Cyprus, is that the Cretans borrowed from Cyprus, not that the Cypriotes borrowed from Crete. It is not difficult to understand why the idea, though tried by other Greek potters, was dropped: the vases supported by tripod feet are very unsteady, and the form makes an extremely feeble support for the massive upper part.

¹ It must have been copied from metal or wicker-work: at any rate, it must have originated in a material which could be *bent* to the required shape. Such feet are still used for garden chairs, etc.

² Dr. Kunze tells me there is a second Cycladic example in the museum of Mykonos.

³ Perhaps the earliest examples of the shape are Trojan: cf. *C.V.A. Louvre*, i. FA, Pl. II, 6. It occurs in Syria (*Gezer*, iii. Pl. 82, 1; *Liverpool Annals*, vi. Pl. 26, d), and is, no doubt, to be regarded as a specifically Cypro-Palestinian form.

A. Two examples only, those referred to above as probably the earliest, are decorated in varnish paint :

36. Pl. VIII, 2 ; inv. 6393. Ht., without handles, *ca.* 17½ ins. Light brown clay ; black varnish. For the high double handles, compare Pl. VII, 9, also an early vase. The tripod-feet are very heavy and only slightly flattened ; compare the next, and contrast later examples.

37. Pl. VII, 7 ; inv. 6394. Ht. 16½ ins. Light brown clay ; black varnish. Not visible on the plate are : a row of concentric circles in white on black, above the *maeander* ; the pattern shewn in Fig. 34, 45, painted in the same technique, below it ; below this a row of concentric circles, and a number of concentric circles above the base.

B. The following are decorated in polychrome technique and belong to the early orientalising period :

38. Pls. XI, 10, 11, XII, XIII ; inv. 6391. Ht. *ca.* 18 ins. Chalky white slip on red clay ; the red and grey roughly as in Pl. XII (from a water-colour by M. Gilliéron, fils). The colours are unusually well preserved, though they have flaked off in many places and are partly obscured by the usual white deposit. The two shoulder panels not seen in Pl. XII are shewn in Pl. XIII. The group of figures should be studied in Pl. XI. The greater part of the drawing is done in red, but grey is used for the upper outline of the woman's head-dress, for the central stripe of her dress, for the contours of the man's legs and for an uncertain object behind the man. The man's face may have been drawn partly in outline, like the woman's.

The woman wears a low, rounded cap, and is apparently nude to the waist ; the junction of the lines at the neck probably being due to the thickness of the contours. The skirt being patterned, one would expect some pattern on the upper part of the figure, but of this there is no trace.

The man wears a crested metal helmet (the projection on the nape of the neck is clearly visible), of a kind very similar to the bronze votives from Praisos (*B.S.A.* viii. Pl. X) ; he also wears boots (the tab visible on the forward leg). Both figures stand on bases. On the subject, see p. 286.

The patterns are mostly geometric, and the colour scheme is based on an even interplay of red and grey ; as we shall see (p. 283), these are both early features.

39*. Pl. XX, 5. Ht. 13 ins. About one half of the vase is lost ; the other half is more or less complete, and the designs, as restored, are quite certain. The colours are rather dark grey and bright vermillion. The panels flanking the groups of birds were left plain.

40.* Fragment of the lower part of a vase. Between the legs, rosettes of the type shewn in Pl. XX, 3 ; above, and separated by red and grey bands, a row of large rays, alternately red outlined with grey, and grey. Rays occur on no other vase here published.

41.* Fragmentary; height of fragment $13\frac{1}{2}$ ins. The colours in the last two. The decoration above the central frieze is obliterated. Round the centre, a chain of fleurs-de-lys, much damaged (the scheme, Pl. XXI, 2); below, diamond pattern (Pl. XX, 1, below); between the legs fleur-de-lys. Between the friezes groups of red and grey lines; on the feet, herring-bone, as in Pl. XX, 5.

42.* Fragmentary, but the scheme is complete. Ht. as restored $15\frac{1}{2}$ ins. Above, chequers (cf. Pl. XX, 5); centre, cable; below, lotus (Pl. XX, 4), and tongues. The feet and the colours as in no. 41.

43.* Three small fragments, one given in Pl. XX, 1. The colours deep indigo and cherry red; another fragment has a similar cable-square, but larger; the third shews that above the cable shewn in Pl. XX, 1 there was a cross-hatched square.

44.* Small base. Springing from the foot, very narrow tongues, outlined with grey. Above, red and grey bands.

45.* Fragment. Bad dark-red clay; the colours vermilion and greenish-grey. Cable and diamond pattern, as in Pl. XX, 1.

46.* Several fragments of lower part. Between the legs, fleur-de-lys (cf. Pl. XXI, 2); above, chequer-square. Pale blue grey and vermilion; very coarse red clay.

47.* Pl. XXI, 2. Fragment of lower part. Indigo and crimson.

48.* Fragment of lower part of very large vase. Reversed tongues above foot, on red ground. Very soft brown clay; indigo and dark crimson.

49.* Bases of two vases; originally polychrome, but the decoration now lost.

50.* Fragments sufficient for the restoration of the whole height on one side; most of them shewn in Pl. XXII. The uppermost fragment with tongues etc. does not join with the lower part, but the relative positions of the two groups of fragments are certain. The volutes at the bottom spring from the base of the vase.¹ This vase and the next are the most richly decorated of the later series, and shew this particular style of decoration at its best. Colours—deep bluish-indigo and dark crimson; varnished on the inside—an exceptional technique.

51.* Pls. XXIII, 1-2, XXIV, 1-2 and Figs. 10 *bis* and 39. Ht. $20\frac{3}{8}$ ins. This vase was undoubtedly the finest, as it is certainly one of the latest, of the polychrome series. It is unfortunately in a very bad condition, the slip (and with this of course the decoration) having flaked off in large patches; a great deal, too, is missing altogether.

The colours are dark orange red, slightly brownish, and indigo; the red has rubbed off in places and shews bright orange, but this is not the original colour. On the foot, a row of small tongues just visible in Fig. 10 *bis*; above, a small band of diamonds or lozenges, alternately red and black. Neither of these bands is shewn in the plate. Between the legs, volutes as

¹ Compare the closely similar volutes, similarly used, on the Melian vase, Dugas, *Cér. des Cyclades*, Pl. IX.

seen in plate (well preserved only in one place); the rest of the lower part, and probably the middle of the vase also, decorated with panels which are alternately plain and filled. On the shoulder, however, the panels were evidently all filled. The lotus chain at the rim was also consecutive. A photograph of the bird, Pl. XXIII, 1, is given in Pl. XXIV, 2. The patterns are

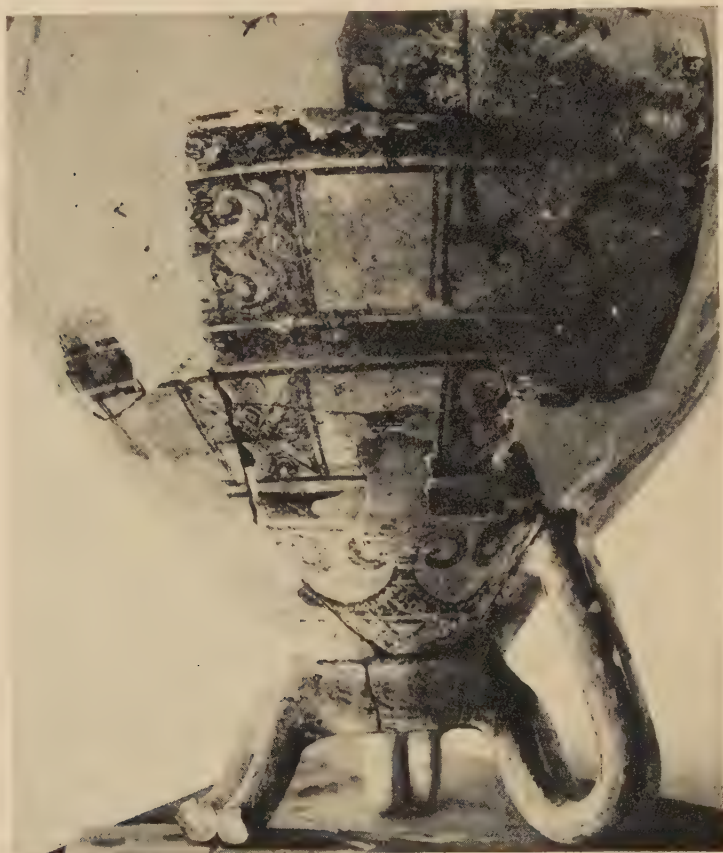


FIG. 10 *bis*.—DETAIL OF NO. 51.

shewn in Pl. XXIV, with slight restorations, small breaks etc. not being given; this is the principle which I have followed throughout. The restorations are, however, perfectly certain; when a large part of a pattern is missing I have restored it in pale colour. A good deal which does not come out well in the photographs, Pl. XXIV, 1 and Fig. 10 *bis*, is visible on the vase itself.

52.* Several fragments of an unusually fine vase, with very delicately drawn patterns; the pattern on the best preserved fragment is shewn in

Pl. XX, 2. The whole pattern is outlined with red; parts are filled in with grey which is shewn dark in the drawing.

53.* Fragments, no doubt of a tripod pithos. There are five fragments of this vase. Their interest lies in the fact that they shew both old and new techniques of decoration: the vase was first painted in the ordinary varnish paint style, with white concentric circles on a black ground, but this was later covered with a white slip, on which red and indigo designs were painted. A fragment of another vase painted in this way is shewn in Fig. 11, *a*. On this technique, see below, p. 281.

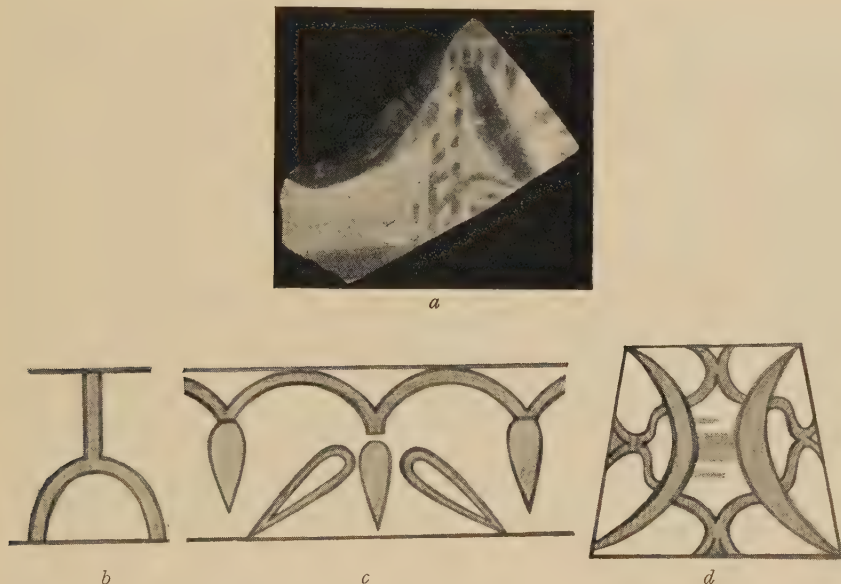


FIG. 11, *a-d*.—*a*, SEE ON NO. 53; *b, c*, FROM NO. 59; *d*, FROM NO. 55, SEE PAGE 297.

54. Pl. XXI, 3; inv. 6392. Ht. 18 ins. Five rows of patterns: (1) tongues; (2) diamonds (?); (3) lotus and bud; (4) diamonds; (5) tongues. Between 4 and 5 there may have been a broad black band, but this is uncertain. The colours indigo and crimson. The knob of the lid is in the shape of a small handleless vase (cf. p. 238).

55.* Pls. XXI, 4 and XXIV, 3. On the lid, tongues, and red and black and white checks; on the shoulder, on the side where the patterns are preserved, the motives shewn in Pl. XXIV, 3 and Fig. 11, *d*; below the lotus chain a band of lozenges as in Pl. XXI, 3. The lower decoration lost. The colours indigo and burnt sienna. For the motive of Fig. 11, *d*, compare the 'Parian' vases, *Ath. Mitt.* 1903, *Beilage* xxvi, 3 (see note on illustrations, p. 297).

56.* Fragment of the lower part of a tripod pithos. Above the base,

unusually long and narrow tongues, red outlined with indigo, and indigo; above these, remains of a cable pattern (cf. Pl. XXI, 5).

57.* Fragments of the central and lower part of the vase: Pl. XXI, 1. The colours now very faint grey and vermillion.

Tripod pithos decorated in polychrome style without slip. The only vase painted in this technique is the remarkably well-preserved specimen:—

58. Pls. XVII–XIX; inv. 6390. Ht. ca. 17 ins. Pl. XVIII shews the shoulder panels which are not shewn or are not shewn clearly in Pl. XVII. Details of this vase have already been published: Evans, *Archæologia*, lxxv. p. 17, Fig. 24; Johansen, *Les Vases Sicyoniens*, p. 59, Fig. 39; Hall, *Civilisation of Greece in the Bronze Age*, p. 261, Fig. 337.

One of the most peculiar motives on this vase is the row of circles on the right of the birds seen in Pl. XIX, 3. I know of no parallel to this in Greek art; it is, on the other hand, a regular Minoan motive of architectural origin,¹ and must count as one of the most striking survivals or recrudescences of Minoan decoration that have yet come to light in Cretan vase painting. Other motives are discussed on pp. 290–292.

OVOID PITHOS ON LOW STAND.

59.* Pl. XXIV, 4. The shape is unique, the vase resting in a cup, as though made separately; there is a deep groove between the lowest part of the vase and the rim of the stand. The idea was evidently inspired by the practice of making separate stands for vases, a practice which we know to have been current in the geometric period.²

The pattern on the lid is peculiar, lozenges alternating with a motive of the kind shewn in Fig. 11, *b*. The lotus chain (Fig. 11, *c*) is unusually delicate in form; the emptiness of the lower part of the design is also unusual. But the most surprising feature of this vase is the technique, the usual red being replaced by golden-yellow; moreover, this colour, unlike the yellow seen in Pl. XXIII, 3, is not matt, but lustrous, and is apparently made with diluted varnish below.

OVOID PITHOS WITH LOW STEM.

60.* Pls. XIV–XVI and Fig. 12. Ht. 31 $\frac{3}{8}$ ins. with lid; ht. of lid 7 $\frac{3}{8}$ ins. The vase is in very bad condition, and large parts, especially of the side not seen in Pl. XIV, are missing. Enough, however, remains to shew that it is one of the most remarkable Greek vases from Crete.

The vase is made of unusually fine light-brown clay; the colours are dark grey and burnt sienna. The shape is a combination of the ordinary stemmed

¹ Cf. the sarcophagus from Hagia Triada, Bossert, *Alikreta* ², Fig. 72 (on the altar); Evans, *Palace of Minos*, ii. 2, pp. 524, 729; the lion gate, etc.

² Cf. *A.J.A.* 1905, Pl. 15 (Corinthian geometric); *Argive Heraeum*, ii. p. 118, Fig. 43; another in the British Museum, where there is also a b.f. example.

krater, a form which is known from Cretan and most other early fabrics, with the four-handled ovoid pithos which is characteristic of Knossos.

I do not know of any other examples of this combination. The handle of the lid is in the shape of a tripod, the bowl of which rests on an elaborately profiled stem. The bowl was almost certainly pierced below, and the stem is hollow, so that liquid poured into the bowl would run into the vase. The greater part of one leg and one ring are missing; on the ring which is preserved there is a central projection where a small figure, probably a bird, has been broken off.¹ I have restored the birds in the drawing, Pl. XIV. The type of

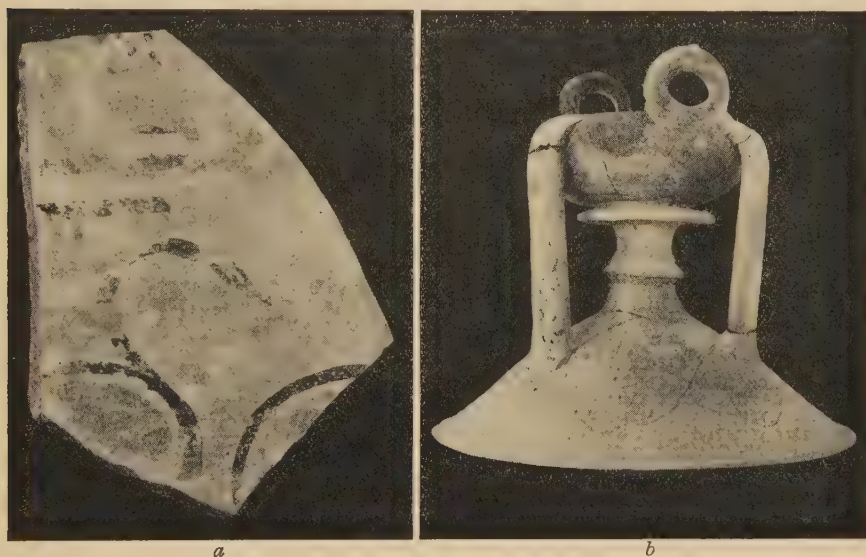


FIG. 12.—FROM NO. 60. *a*, DETAIL OF THE FRIEZE OF SWANS; *b*, THE LID.

the tripod is a common one in the geometric period.² On lids with handles in the form of vases, see p. 238.

It will be seen from the coloured plate that the designs are painted chiefly in red. This colour is used for all outlines, grey being used to fill in enclosed surfaces. We noticed the same on this pithos, Pls. XII, XIII, which shews other points of close resemblance.

The fish which swim round the top of the vase are shewn in detail in

¹ Cf., for example, the tripod with birds on the handles on the vase *Jahrbuch*, 1918, 185, Fig. 48, and the bronze tripod-handle with birds, *Olympia*, iv. Pl. 29, no. 638; cf. also *ibid.* Pl. 27, no. 539, and Pl. 28, no. 573, and text, p. 79, inv. 1047. See also Furtwängler, *Kleine Schriften*, i. 350.

² Cf., for example, *Olympia*, iv. Pl. 34, especially A; Lamb, *Greek and Roman Bronzes*, pp. 44 ff.; Schwendemann, *Jahrbuch*, 1921, 121 ff.

Pl. XV. Not one of them is well preserved, but a satisfactory idea of their original appearance can be formed.

The left-hand shoulder panel is shewn, photographed and drawn, in Pl. XVI; the photograph does not give the whole breadth of the panel, and it omits a piece in the left-hand lower corner which was fitted in after the photograph was taken. Many details shewn in the drawing cannot be seen in the photograph, as there are patches of deposit on the surface through which the colours can only be made out when the surface is damp, and even when damped they are not visible in a monochromatic reproduction. The scene represented in this panel is discussed on pp. 283 ff.; here I need only mention that there are some difficulties in the matter of restoration which have proved too much for me, though I do not think the doubtful points are of great importance. The most curious point is that the design was evidently not quite regular. The left-hand tree seems to have been smaller than the others, and I doubt if the leaves can have joined at the top. There was evidently a very large bird perching on the top of the central tree, but there is no trace of its feet, and very little of its neck. The neck of the bird in the top right-hand corner gives a clue to this part of the design, and there is no doubt at all about the bird which seems to be in the act of hopping from the back of this one to that of the one in the centre. A very curious feature is that the uppermost leaves above the fourth tree cannot have been joined to a stem; this is no doubt a mistake in planning. The details of the lower right-hand corner shew that the arrangement was irregular here also, but do not permit a satisfactory reconstruction.

LIDS OF OVOID PITHOI.

6o bis. In many cases it is impossible to find the proper lids of these vases, and I therefore shall describe a number of lids separately. There is, I think, no need to deal with them all individually; the following are the principal types:

(1) Shaped like a tin-helmet, as seen on the pithoi, Pl. VIII, 5 and 10. These are all decorated with white on black, and usually have simple patterns of concentric circles, tongues, etc. One has a row of water birds. A section of another is shewn in Fig. 34, 41 (Pl. VIII, 9).

(2) Shape Pl. VIII, 1. A very common shape, in general earlier than the last; it is, however, common in the polychrome style. In Pls. VIII, 8, XIV and XVII this type of lid is surmounted by a small vase; there are two more polychrome lids which shew the same peculiarity, one has a small spherical pyxis, the other the bottom of what was apparently a rather large kotyle.

(3) High, domed shaped, as in Pl. VIII, 8, but ending in a point.

(4) As Pl. VIII, 5 and 10, but with broad flat rim.

KRATERS.

61.* Geometric. Shape Fig. 13. Ht. of fragment, $7\frac{1}{2}$ ins. Pink clay; good black and brown varnish. On the neck, white concentric circles and horizontal bands; on the shoulder, black concentric circles.

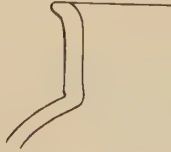


FIG. 13.—No. 61.

62.* Shoulder fragments, probably from a similar vase. Pink clay; whitish slip; black varnish. Black concentric circles on shoulder; below, white concentric circles on black.

STEMMED KRATERS.

Protogeometric.

63. Pl. VI, 8; inv. 6449. Ht. 8 ins. Buff clay; varnish originally black. Not varnished inside.

Protogeometric or Early Geometric.

64.* Pl. VII, 4. Ht. $15\frac{1}{4}$ ins. Buff clay, with a pink tinge; black and red varnish. Not varnished inside. On the other side, pattern as in Fig. 33, 7. A very similar motive occurs on a vase from Kavousi which is protogeometric rather than geometric (cf. also *B.S.A.* xii. 49, Fig. 25, 6); our krater is probably transitional from the one style to the other. The mouth moulding is typically protogeometric (cf. nos. 4-6), and is not found in the geometric period proper.

NECK-AMPHORAE.

Protogeometric.

65. Pl. VI, 3; inv. 6472. Ht. 22 ins. Red clay and varnish. On the handles, diagonals and horizontal bands. Compare Hall, *Vrokastro*, 143, Fig. 84; Forsdyke, *Catalogue of Vases in Brit. Museum*, i. p. 217, Fig. 307; and for the origin of the style, such Mycenaean vases as *B.S.A.* xxv. Pl. IX, a; Pl. X, d; etc. The next two vases are closely similar.

66. Pl. VI, 1; inv. 6473. Ht. $20\frac{3}{4}$ ins. As last, but with two ninefold plain concentric circles on each shoulder, and two thin lines below the broad band at the shoulder and two lower down. The neck varnished. No foot.

67.* Pl. V, 6. Ht. 22 ins. Pale pink clay, brown varnish. Decoration as in no. 65 (Pl. VI, 3), but without concentric circles. No foot (cf. no. 65).

The vase, Pl. VI, 5, is known to me only from the photograph: in shape it appears to be geometric rather than protogeometric.

Early Geometric.

68.* Pl. VII, 8. Ht. $24\frac{1}{4}$ ins. Light red clay; black varnish. Rather irregular surface, as in protogeometric. Flat handles, on them a vertical sequence of opposing hatched triangles (cf. Fig. 33, 26).

69.* A and B. Companion pieces of the same shape as 68. A, ht. $13\frac{3}{8}$ ins.; B, ht. $13\frac{1}{2}$ ins. Buff clay; black varnish. Double cylindrical handles, varnished. On the necks, panels with pattern as in Fig. 33, 15, and below, a row of zigzags, Fig. 33, 30; shoulder black as in 68; then a band of pattern as in Fig. 33, 40. Below broad and narrow black bands.

70. Inv. 6447. Ht. $12\frac{3}{4}$ ins. Light brown clay; black varnish. On the neck, square with meander. The body covered with broad black bands at intervals. On the handles, horizontal bands and diagonal squares. A very rough, and probably very early, vase.

HYDRIAL.

Protogeometric.

71. Pl. V, 8; inv. 6477. Ht. $7\frac{1}{2}$ ins. The mouth broken off. Buff clay; black varnish.

Protogeometric or Early Geometric.

72.* Fragment, ht. $10\frac{3}{8}$ ins. Pink clay; light slip; varnish originally black. Side-handles very low; no foot. On the body, shaded bands and triangles. Compare Hall, *Vrokastro*, Pl. XXVII, 3.

Early Orientalising.

73. Fig. 14 (cf. Fig. 34, 38); inv. 6418. Ht. 7 ins. Pale red clay, brown varnish. Mouth and neck missing.

74. Fig. 15; inv. 6419. Ht. $10\frac{1}{2}$ ins. (Maximova, *Vases Plastiques*, Pl. XI, 42). The mouth is wrongly restored trefoil; double handle at back. Red clay; thin light slip; brown varnish. The plastic spout is, of course, a favourite motive in Cyprus, and its appearance here is doubtless due to Cypriot influence.¹ The decoration of the two sides is very similar.

OINOCHOAI.

A, shape as Fig. 16.

Geometric.

75. Fig. 16; inv. 6416. Ht. ca. $10\frac{3}{4}$ ins. Pink clay; brown varnish.

¹ Cf., for example, Myres, *Cesnola Handbook*, p. 67, nos. 517-519; there is a large globular jug with a plastic bull's head as spout at the Villa Ariadne, from Fortezza: it belongs to the beginning of the orientalising period, and shews strong Cypriot influence in the decoration.

Orientalising.

76.* Pl. IX, 12; Ht. $9\frac{1}{4}$ ins. Light reddish clay; all the patterns in white on black ground. Inside the mouth, groups of four or five bars at intervals. Compare the later oinochoe from Praios, *B.S.A.* viii. Pl. IX, d (Buschor,² p. 41, Fig. 26) which is also Knossian.¹



FIG. 14.—No. 73.



FIG. 15.—No. 74.



FIG. 16.—No. 75.

77. Pl. IX, 13; inv. 6408. Shape as before, but no foot. Ht. *ca.* 12 ins. All decoration in white on black, as in the last. Buff clay. On shoulder, pattern as in Fig. 34, 46; below, a band of quadruple concentric circles. Between these two friezes, on the neck, and also round the lower part of the body, white horizontal bands. Cylindrical handle, with criss-cross pattern.

B, with trefoil mouth; neck and body tall, as in the preceding.

Geometric.

78. Inv. 6407. Ht. *ca.* 17 ins. Shape Fig. 16 *bis*. Technique as before; pale brown clay. On the mouth, at each side, eye; on the body, four bands of concentric circles; below each, three horizontal bands. Double cylindrical handles, banded with white.

Orientalising.

79. Pl. XI, 7-8 (Fig. 34, 22, 36); inv. 6423. Ht. $7\frac{5}{8}$ ins. Warm

¹ See p. 276.

brown clay; black varnish. Black, cylindrical handle, covered on the outer side with white dots. The elaborate moulding of the foot, perhaps also the white dots on the pattern, point to a new metallic influence. The two bands of pattern below the row of circles are white on black. The shoulder-pattern occurs in almost identical form on a fine fragment from the Palace of Knossos. Evidently earlier than the latest polychrome: about the beginning of the seventh century.

C, with full egg-shaped body.

Protogeometric.

80. Pl. VI, 6; inv. 6411. Ht. $11\frac{1}{2}$ ins. Light brown clay; varnish varies from red to black. On the handle, which is flat, slanting bars. For



FIG. 16 bis.—No. 78.



FIG. 17.—No. 81.

the style, cf. the amphorae nos. 65–7, the vase from Kourtes, *A.J.A.* 1901, Pl. VIII, 8. An oinochoe from Theotokou is somewhat similar.¹ This vase is unusually well made and carefully decorated.

81. Fig. 17; inv. 6476. Ht. $7\frac{3}{4}$ ins. Light brown clay; reddish varnish. On the handle, horizontal bands and diagonal square; on the neck several straight, and one wavy, horizontal lines; on the shoulder, hatched triangles; below, three narrow and two very broad horizontal bands.

Geometric.

82.* Pl. VII, 2. Ht. $8\frac{1}{4}$ ins. Light brown clay; black varnish. The greater part of the mouth restored. The handle flat, with horizontal bands. A very common early geometric type: e.g. Payne, *Necrocorinthia*, pp. 2 ff.

¹ Wace and Thompson, *Prehistoric Thessaly*, 211, Fig. 146.

83.* Pl. IX, 4. Ht. $9\frac{3}{4}$ ins. Light grey clay, painted dull black. Traces of bright pink matt colours on shoulder and neck. Handle slightly ridged. Very clumsily made: probably still geometric. For other *bucchero* vases, see the remarks on pp. 277 f.

84.* Pl. IX, 15. Ht. 10 ins. Mouth mostly restored: it was trefoil and very narrow. The whole vase is covered with bright orange-brown paint, which is thin and consequently rather pale in colour. The paint in question may be ordinary varnish-paint, but it has a rather peculiar texture. The covering of a large vase with paint is also an unusual feature at this period. The general effect is very like that of certain Syrian wares, and it is quite likely that this vase is influenced by an oriental model.

D, small vases with ovoid or roughly globular bodies.

Protogeometric.

85.* Pl. VI, 13. Ht. $4\frac{5}{8}$ ins. End of lip restored. Buff clay; black varnish. Round the middle of the neck a wavy line. Compare *A.J.A.* 1901, Pl. VIII, 7 and 9, from Kourtes. Shape and fabric make it certain that this vase and the next two are protogeometric; we have a later stage of the type in the vase of Cretan style from Rhodes, *Jahrbuch*, 1886, 137, and in our Pl. X, 5.

86.* Pl. VI, 9. Ht. $5\frac{7}{8}$ ins. The mouth is largely restored, but certainly round, not trefoil. On the neck, wavy line as in the last. There was a third vase of this kind in the tomb, the mouth of which is lost.

87. Inv. 6478. In general as no. 85, but footless.

88.* Pl. IX, 6. Ht. $4\frac{1}{2}$ ins. Most of the handle restored. Dark red clay, of very coarse texture. The vase is covered with dark brown varnish. Very roughly made foot, with string-mark below. See on no. 89.

89.* Ht. $4\frac{3}{4}$ ins. Shape and technique as before, but without the ribs.

These two vases are obviously products of one workshop and belong to a small class which seems to be at home in Eastern Crete: there is an unribbed example from Kourtes (*A.J.A.* 1901, Pl. I, second from left in centre row), a ribbed from Kavousi, and another ribbed from Afrati. These are all certainly from the same workshop as nos. 88-9. The clay and the general character of the vase are so unlike that of the local pottery from Knossos that I suspect these vases to be imports from the eastern part of the island. This possibility is borne out in a curious way by a small oinochoe from Palaikastro which is ribbed in very much the same fashion as the vases here in question, only with ribs which slant instead of standing vertically on the vase.¹ The vase from Palaikastro, however, has a cut-away mouth (largely restored) and is plainly Minoan; it is placed with the Middle-Minoan vases in the Candia Museum. It must therefore be a great deal earlier than the others, but it undoubtedly represents

¹ Cf. another Minoan example from Hagia Triada (Evans, *Palace of Minos*, i. 181, Fig. 129, d), and Minoan vases such as Maraghiannis, *Antiq. Crétoises*, iii. Pl. 42.

a previous phase of the same tradition. This is, I think, a really remarkable case of the lingering of Minoan tradition at a late period.

E. Squat oinochoai.

Geometric or Orientalising.

90. Pl. IX, 3. Ht. ca. 6 ins. The vase is covered with brown varnish, over which are white horizontal lines at intervals; most of these shew dark on the photograph.

Orientalising.

91. Inv. 6413. Fig. 18 centre. Ht. ca. 9 ins. Light pink clay; dark brown varnish. On the front, a narrow strip decorated with tongues, a floral



FIG. 18.—Nos. 149, 91, and 148.

ornament of the type Fig. 34, 36, and lozenges. On the back, two rows of white concentric circles on black. Black cylindrical handle. The mouth is very slightly trefoiled.

92.* Ht. 9 ins. Shape as in last, but the mouth even less definitely trefoil. The vase is covered with varnish; of the white decoration only three horizontal bands on the shoulder remain.

F, various shapes.

Protogeometric.

93. Inv. 6475. Ht. $9\frac{1}{4}$ ins. Low neck, very bulky body; no foot. On the shoulder, two groups of concentric semicircles; below these, three horizontal bands.

Geometric ?

94. Fig. 19; inv. 6414. Ht. $7\frac{1}{2}$ ins. Light reddish clay; brown varnish. Compare the hydria from Praisos, *B.S.A.* viii. 250, Fig. 21, right, and the pithos from Thera, Dragendorff, *Thera*, ii. p. 61, Fig. 212.

95.* Fragment, ht. $15\frac{1}{2}$ ins.; the body of a similar vase. Buff clay, red-brown varnish.

96.* Fragment; a small part of the lower half of a similar vase.

97-98. Inv. 6442. Ht. $4\frac{1}{4}$ ins. Shape as in Fig. 19, but the body less



FIG. 19.—No. 94.

bulky. At top and bottom of neck, a black band; on the shoulder, hanging from the band at the base of the neck, groups of short lines. Below, two groups of horizontal lines (three and two) with wide intervals between the groups. There is a companion piece, also from the same tomb (inv. 6415).

Geometric.

99. Inv. 6480; a small vase, a rough sketch, Fig. 20.

100.* Pl. IX, 7. Ht. 5 ins. Buff clay, brown varnish.

Orientalising.

101.* Pl. IX, 5. Ht. $6\frac{1}{2}$ ins. Technique as in last. On the handles a vertical wavy line.

102.* Of uncertain date. A sketch is given in Fig. 21. Ht. $12\frac{1}{2}$ ins. Very coarse, unpainted, fabric. I know of an identical vase found with geometric vases at Episkopi.

ARYBALLOS-OINOCHOE.

Late Geometric?

103. Pl. X (cf. Fig. 34, 14), 5; inv. 6424. Ht. $5\frac{1}{2}$ ins. Warm buff clay, with a fine light slip; dark brown varnish. At the back, concentric circles. The style obviously shews strong Cypriot influence. See on no. 85.

ALABASTRON-OINOCHOE.

Late Geometric or Orientalising.

104. Pl. VIII, 6. Ht. $3\frac{1}{4}$ ins. Light brown clay, the varnish now very faint. Found in the pithos Pl. VIII, 5, along with Pl. VIII, 3 and 4. A regular Cypriot type: cf., for example, *C.V.A. Louvre*, II C b, Pl. XI, 17.

ARYBALLOI.

The aryballos appears in Crete at the end of the bronze age; the earliest Cretan example is probably the vase from Mouliana, tomb A, 'Εφ. 'Αρχ. 1904, p. 27.¹ In Cyprus and the Levant generally the shape goes much further back,² and it is doubtless from this source that it came to Crete (cf. Payne, *Necrocorinthia*, pp. 5-6). In the geometric period it becomes a favourite shape, and there may be a good many proto-geometric examples, but these as a rule are hard to distinguish.³ The Cretan geometric type was copied by proto-corinthian potters (cf. *Necrocorinthia*, *loc. cit.*).

There are many minor varieties of the shape in Crete, but few that are important, and there is little trace of systematic development like that which takes place at Corinth. It is true that ovoid examples have been found on one site—Afrati—but these seem to be copies of the ovoid protocorinthian aryballoi which were found with them; the pointed shape, Pl. IX, 8, 9 and 11, is certainly not the result of a process of development like that of its protocorinthian counterpart, but is based on the shape of the tall oinochoe seen, for example, in Fig. 16. The two shapes, aryballos and oinochoe, were apt to come close together in Crete, as they did in Cyprus; of this such vases as Pl. X, 5 are excellent evidence.

The majority of Cretan aryballoi are very simply decorated, but there are a few elaborate pieces: the vase in Berlin, *Ath. Mitt.* 1897, Pl. VI, is, of course, the finest of these; among the best of the remainder is, perhaps, the new vase, Pl. X, 2-3.

A, globular with low neck.

105. Fig. 22. There were five examples of this type in group A; one, found in the pithos Pl. VIII, 5, is shewn in Pl. VIII, 4; the others are closely

¹ The two-handled form goes further back in Crete: cf., for example, Evans, *Prehistoric Tombs*, p. 123, Fig. 117, top right.

² It appears in the islands also at a very early date: cf. *B.S.A.* xvii. Pl. VI, lower row.

³ A certain proto-geometric example is shewn in *Necrocorinthia*, Fig. 3 left.

similar (inv. 6430-1, 6433, 6458). The style is, of course, protogeometric, but the connection with Pl. VIII, 5 proves that they were current at a much later period, a fact which accords with their wide distribution outside Crete (see *Necrocorinthia*, p. 5, note 1). The clay is generally dull brownish-pink; the varnish, dull black.

Late Geometric.

106.* Fragment of upper part of a vase of related type. Ht. $2\frac{1}{4}$ ins. Buff clay: red-brown varnish. Neck as in Pl. X, 6. Beside the hatched triangles on the shoulder, rows of chevrons, spirals, and corner filling as in Fig. 34, 23.

Early Orientalising.

107. Inv. 6429. Ht. $3\frac{1}{2}$ ins. Payne, *Necrocorinthia*, Fig. 3, right. Buff clay; red-brown varnish. On the mouth tongues. On the shoulder, on each



FIG. 20.—No. 99.



FIG. 21.—No. 102.



FIG. 22.—No. 105.

side of a row of vertical chevrons, a water-bird. The drawing of the bird is still geometric, but the tongues on the mouth point to a post-geometric date; and for the bird, compare orientalisising vases such as Waldstein, *Argive Heraeum*, ii, Pl. 67, 1.

108.* Pl. X, 6. Ht. of fragment, $2\frac{3}{4}$ ins. Light brown clay; brown and red-brown varnish.

109. Not numbered. Fragment with long-legged water-bird (Fig. 34, 40) and hatched triangles on the shoulder.

110.* Pl. X, 2-3. Ht. as restored, $3\frac{5}{8}$ ins. Nothing of the handle or of the base is preserved. Buff clay; lustrous brown varnish. There were six birds; at the centre, two dot rosettes. Below, five bands and very fine tongues.

111.* Pl. XI, 3. Doubtless from vase of this shape. Diam. of base, $1\frac{1}{2}$ ins. The lower part of the body, at any rate, was evidently covered with rosettes. Fine technique, as in the last.

The following cannot be placed exactly: they are probably geometric or early orientalisising:—

112. Inv. 6434-8. Average ht. $2\frac{1}{2}$ to $3\frac{1}{2}$ ins. Five vases decorated with double concentric circles and horizontal bands. Pink or buff clay, brown

varnish. 6437 and 6438 have small round mouths without flat projecting rims, as in most aryballoi.

113.* Ht. $1\frac{3}{4}$ ins. Pink clay, brown varnish. Shape as in no. 105, etc. On handle and body, horizontal bands.

114.* Ht. 3 ins. Pinkish-brown clay; no painting. Shape as in no. 105.

115.* Ht. $3\frac{1}{4}$ ins. Reddish clay, varnished all over. On shoulder, double white concentric circles; below, two groups of triple white bands. Compare *C.V.A. Oxford*, ii. Pl. I, 3.

B, with higher neck and handle which joins the neck half-way between mouth and body of vase. Late geometric or orientalising under Cypriot influence.

116. Pl. IX, 10; inv. 6425. Ht. $4\frac{1}{2}$ ins. Pink clay; light yellow slip; dark brown varnish.

117.* Ht. $4\frac{3}{4}$ ins. Light brown clay; red-brown varnish. Handle modern. In shape and decoration very close to the Cretan aryballos from Thera, *Ath. Mitt.* 1903, *Beilage* xix, 11 (c 63) (Pfuhl, *Mal. u. Zeichn.* iii, Fig. 35).

118.* Ht. $7\frac{1}{8}$ ins., with lower part restored. Greyish clay; brown varnish. On the neck, bands and dots; on the shoulder, circles and chevrons; below, bands.

C, pointed shape; neck and handle as before.

Late Geometric or Early Orientalising.

119.* Pl. IX, 8. Ht. 4 ins. Handle modern. Dark red clay; brown slip. The mouth and the upper half of the neck black. On the shoulder, three groups of concentric circles; below, bands. Perhaps not made at Knossos.

120.* Pl. IX, 9. Ht. $4\frac{1}{4}$ ins. Handle modern. Orange clay; thin dull black varnish. On the mouth, two concentric circles; a black band on the neck. On the shoulder, tongues; below, bands. Apparently a copy of a Cypriot model, if not actually imported; at any rate in clay and paint it closely resembles many Cypriot vases.

121. Pl. IX, 11. Ht. $4\frac{1}{4}$ ins. Brown clay; dark brown varnish. On the mouth, five concentric circles; the neck black; on the shoulder, tongues; below, bands. Like the last two, perhaps not made at Knossos.

122. Inv. 6421. Ht. $4\frac{1}{2}$ ins. Brown clay. Shape as in last. On the mouth, concentric circles; on the shoulder, horizontal zigzags. In the centre of the body, rosette; above and below, bands. Of the same fabric as the last three.

D, Various.

123. Pl. IX, 14; inv. 6444. Ht. 4 ins. Fine light grey *bucchero*, well polished, and not painted. Unique shape, see p. 277.

124.* Pl. IX, 1. Ht. $1\frac{7}{8}$ ins. Light yellow clay; red-brown varnish. A

Cretan shape : compare *Ath. Mitt.* 1903, *Beilage* 20, 5 (c. 65); *Liverpool Annals*, 1925, Pl. III.¹

FRAGMENTS OF LARGE ARYBALLOI OR OINOCHOAI.

Orientalising.

125.* Fig. 34, 53, done from a rough sketch. Length of the right-hand fragment $4\frac{3}{8}$ ins. : the vase must therefore have been 7 or 8 inches in diameter, and at least as high. The right-hand fragments are probably from the other side of the same vase. Very fine yellow clay and dark brown varnish. When the fragments are held in the position illustrated, the wheel-marks are horizontal, which shews that the vase must have been an aryballos or oinochoe, not a bowl.

A Cypriot oinochoe which gives a very close parallel for the type and for the central motive is *C.V.A. Brit. Mus.* ii. C, c, Pl. XI, 32.

126.* Fragment of a larger vase of the same type, but varnished inside.

ALABASTRA.

On the early forms of the alabastron in Greece, see *Necrocorinthia*, p. 269; I have there pointed out the close connection between Cretan and Cypriot types.

Early Orientalising.

127. Inv. 6440. Payne, *Necrocorinthia*, Fig. 114 B. Ht. $4\frac{1}{2}$ ins. Pink clay, slipped buff; varnish originally brown. On mouth, tongues; on the upper part, in the panel not visible in the illustration, the ornament shewn in Fig. 34, 37. For this, and for the rosette which balances it, compare the owl-vase from Knossos, *C.V.A. Oxford*, fasc. ii, Pl. III, 1-4.

128. Pl. VII, 1, left. Ht. 5 ins. Differs from the last in having a small foot. On the mouth and neck tongues; on the body, broad and narrow horizontal bands.

KALATHOI.

The shape is Mycenaean,² and in its handled form is rarely found in the geometric period proper; handleless, it lasts into the archaic period.³

Protogeometric.

129. Inv. 6485. Ht. $2\frac{1}{4}$ ins. Yellowish clay; very thin brown varnish. Outside: rim and handles black; at handle-level, a wavy line (Fig. 32, 3). At the base, fine thin lines. Inside: groups of triangles on mouth; then a varnished line; the rest plain.

¹ I do not know if the vase in Leyden, Brants, *Cat.* Pl. XII, 3 is Cretan or proto-corinthian.

² Cf. *B.S.A.* xxv. Pl. X. a; Pl. XI. h, l.

³ Cf. Johansen, *Vases Sicyoniens*, pp. 66 ff.

130.* Ht. $3\frac{1}{8}$ ins. Brown clay; red-brown varnish. Outside: rim black; four groups of concentric circles on each side. Inside: bars on rim, then several fine bands; the rest black.

131.* Ht. $3\frac{1}{4}$ ins. Light brown clay; black varnish. Inside: rim black, triangles in groups alternating with bars; the rest black. Outside: four fine lines, then a row of triangles (Fig. 32, 6) above fine lines. Probably protogeometric: very rough technique.

132.* Ht. 5 ins. One handle, vertical, not horizontal. Reddish clay; red varnish. Inside and outside black, with a large triangle reserved. Very rough technique: probably protogeometric.

Protogeometric?

133. Pl. V, 11. Inv. 6484. Ht. 3 ins. Pink clay; brown varnish. Inside: rim, black bars; then four broad black bands. Outside: rim black; below hatched triangles, as in Fig. 32, 10; then cable as in Fig. 32, 24. Fabric as in protogeometric, but the cable seems to point to a date at the end of the geometric period; it may, however, be a survival of Mycenaean tradition.

DISH ON STEM.

Orientalising.

134.* Fig. 23. Ht. $4\frac{1}{8}$ ins. Buff clay; black varnish. The handle mostly restored; part also of the bowl.



FIG. 23.—No. 134.

CUPS.

The geometric cups of Knossos are nearly all of one type—black vases with a low offset rim, full body, usually footless, but sometimes with a low foot (Pl. X, 8). In tomb I there were six complete examples; and from the scores of fragments which were found in tomb II, five examples were made up more or less complete; there must have been a great many vases of this type in the tomb. There were many fragments in the tombs at Fortezza, but the type is not by any means confined to the region of Knossos; I found

a great many fragments at Eleutherna in 1929, and there are examples from Eastern Crete (e.g. one decorated in dark-on-light style, from Praisos—*B.S.A.* viii. 242, Fig. 10; Pfuhl, *Mal. u. Zeichn.* iii. Fig. 34, and another *B.S.A.* xii. p. 25, Fig. 1). Attic vases of related type are common,¹ and there are examples from various other parts of Greece.²

The shape is, of course, Minoan,³ and the fact that it is more popular in Crete than elsewhere in the early Greek period is doubtless evidence of the survival of Minoan tradition.

It is, perhaps, worth remarking that the shape disappears in the archaic period; there are a few variants of it,⁴ though even these are always rare, but I can think of no exact counterparts after the beginning of the seventh century. The examples from Knossos vary a good deal in detail. In some the handle is very heavy, and is striped with black, not black all over: this is probably the earliest type; in several of those from tomb II the base is very roughly finished, and shews the 'string-mark' which was made when the vase was removed from wheel; these are probably also early, as they are of very rough fabric. Usually, however, the walls of these vases are very fine and the technique is careful throughout; the handle is normally broad, thin, and flat, and may be ridged at the centre. No. 140 is by far the best, as it is probably the latest, of the series: it is decorated with red and white patterns and has a low foot.

135. Inv. 6483. Ht. $2\frac{1}{4}$ ins. Very low rim, and heavy handle, striped horizontally; the rest of the vase black (see above). Probably protogeometric.

136-9. Four examples: inv. 6455, 6459, 6460, 6462. The first of these, Pl. IX, 2, almost flat, ridged, handle; varnished all over. The others similar, with slight variations in shape; two of them with a reserved line inside the rim.

140. Pl. X, 8; inv. 6461. Ht. $3\frac{1}{4}$ ins. The vase covered with black, save under the foot and on the handle, which is banded horizontally. The black, however, seems, except on the foot, to have been covered entirely with dark red, now much faded, but clearly visible in many places, both inside and out. On the red, white patterns, almost effaced: on lip, vertical bands between horizontals; on shoulder, outlined rosettes; below, groups of white horizontal lines. On the foot, a red band. Early orientalising.

¹ E.g. *Deltion*, 1916, 42, Fig. 44, 6, from Phaleron.

² E.g. *Ath. Mitt.* 1903, 115 ff. Figs. 24-7, from Thera; Wace and Thompson, *Prehistoric Thessaly*, 210, Fig. 145, from Theotokou.

³ Evans, *Palace of Minos*, ii. i, Pl. IX. a-c; Forsdyke, *Cat. of Vases in the Brit. Mus.* i. i, p. 86, Fig. 107 ff.; Pl. IX. A 460, etc.

⁴ E.g. the cup by Theozotos, Hoppin, *Black-figure Vases*, p. 352; red-figure cup in South Kensington, Jacobsthal, *Ornamente*, Pl. LXXIII. b-c. Prof. Beazley tells me of a b.f. example of the same shape in Munich (2002: J. 1260); compare also late sixth-century cups like *N.Y., Shapes*, p. 21, left lower, but this type is not found with a single handle like that of the early cups.

BOWLS.

A, handleless, with plain curving sides.

Protogeometric.

141. Pl. V, 10; inv. 6486. Ht. $2\frac{3}{4}$ ins. In the rim, hole for suspension. Pale brown clay; brown varnish. Very rough technique.

Geometric ?

142.* Shape as before, but deeper. Ht. $2\frac{3}{4}$ ins. Grey *bucchero*, painted darker inside and out: cf. no. 83. Two holes for suspension. There was another, similar, vase in this tomb.

B, shape Fig. 24 (no handles preserved).

Protogeometric.

143.* Ht. $3\frac{1}{4}$ ins. Brown clay; thin brown varnish. On shoulder, vertical bands; below, horizontal bands. No foot. Very poor technique.



FIG. 24.—No. 143.

FIG. 25.—No. 144; b, c, No. 146.

C, shape Fig. 25A.

144.* Varnished inside and out except at base outside. Buff clay; red varnish. Ht. $7\frac{1}{2}$ ins. About half preserved.

D, with vertical handles and plain rim.

Protogeometric.

145. Pl. VI, 14 (cf. Fig. 32, 12-13 and 16 bis). Inv. 6450. Ht. $4\frac{3}{4}$ ins. Brown clay; dark brown varnish, well preserved. On the rim, black triangles, pointing inwards; on back slightly different versions of the motives on the front. Good fabric. Compare such Mycenaean vases as *B.S.A.* xxv. Pl. VIII, a; and for decoration *op. cit.* Pl. V, c.

E, shape Fig. 25 b.

146.* Original height about 5 ins. Nine fragments of the upper and middle parts. Pink clay; buff slip; dark brown and red-brown varnish. At

the rim, three rows of pattern (Fig. 25 c); the rest black. For the shape compare, e.g. Forsdyke, *Catalogue of Vases in the British Museum*, i, 1, Pl. XV, A 1019. Early geometric?

F, shape Pl. V, 12.

Protogeometric.

146 bis. Pl. V, 12. Ht. ca. $4\frac{3}{4}$ ins. Pink clay; thin brown varnish. Very rough technique. The back similarly decorated.

TWO-HANDLED CUPS (SKYPHOI).

Protogeometric.

147.* Pl. VI, 12. Ht. 5 ins. Buff clay; red varnish. Compare the imported vases from Cyprus, Myres, *Handbook of the Cesnola Collection*, 289, nos. 1710-11.



FIG. 26.—No. 152.



FIG. 27.—No. 157.

Geometric.

148. Fig. 18 right. Inv. 6451. Ht. ca. $3\frac{1}{2}$ ins. Light brown clay; brown varnish.

149. Fig. 18 left. Inv. 6452. Ht. ca. $2\frac{1}{4}$ ins. Technique and pattern as before.

150.* Ht. 4 ins. Light red-brown clay; black varnish. Shape and scheme of decoration as in 148-9, but in place of zigzags, motive as in Fig. 33, 17, and at the rim, a reserved line.

151.* Ht. $3\frac{1}{2}$ ins. Pale buff clay; brown varnish. Shape and scheme of decoration as in 148-9, but inside the rim a reserved line, instead of zigzags, chevrons (Fig. 33, 24), and no foot.

152. Inv. 6463. Ht. $4\frac{1}{2}$ ins. Shape Fig. 26. Light brown clay; brown varnish. Reserved line at the rim inside. A broad varnished band at the handle-level; on it, groups of white concentric circles. Below, narrow bands, and a broad band at the base.

153.* Ht. $9\frac{1}{2}$ ins. Foot missing. Shape as in 152, but higher in proportion. Fine brown clay; thin brown varnish. White circles at handle-level, as in 152, and three white lines below; then three black lines and a broad black band.

154. Inv. 6464. Lower part missing. Light brown clay; black varnish. Completely covered with varnish. On rim white horizontal bands; on shoulder white concentric circles above and below which white horizontal bands.

VARIOUS FRAGMENTARY CUPS.

Orientalising.

155.* Pl. XI, 1 (cf. Fig. 34, 49); there are other fragments. Buff clay, brown varnish. Original ht. of vase probably about 3 ins. Below the rim, inside, three reserved bands. Fine technique.

156.* Fragment, probably of the shape Fig. 18 right. Ht. originally about 4 ins. Buff clay; brown varnish. On the shoulder, cable as in Fig. 34, 34. Fine technique.

157.* Fragment of rim; shape Fig. 27. Greyish clay; black varnish. Original ht. about 5 ins. Inside, a reserved line at the rim. Outside, below the rim, three bands, then a row of small concentric circles, then more bands. Geometric or orientalising.

157 *bis*.* Pl. XI, 4. No offset rim; foot lost. Ht. as restored $1\frac{3}{4}$ ins. Buff clay; brown and red varnish. At either side of each handle, a star (Fig. 34, 6), a detail evidently taken from protocorinthian. Fine technique.

KOTYLAI.¹

158.* Fig. 28. Ht. 4 ins. Brown clay; dark brown varnish. Three reversed lines below the rim inside (cf. no. 155). Copy of protocorinthian.

159.* Pl. XI, 5. Large parts, including the lower part, missing. Ht. as restored $4\frac{1}{8}$ ins. Buff clay; brown varnish. Good technique.

PLATES.

Most of the following have pierced rims and plain inner surfaces, and were made to hang up.

Late Geometric ?

161.* Shape Fig. 29. Ht. $2\frac{1}{2}$ ins.; diam. $10\frac{1}{4}$. Rim pierced. Clay pale red inside, dark red outside; brown varnish. Unpainted inside; outside, on the rim, vertical lines; on the curving surface, patterns as in Fig. 34, 15 and 39, separated by three lines, and at the centre, star as Fig. 34, 44.

Orientalising.

162.* Shape as before, but not pierced, so perhaps a lid (cf. *Ath. Mitt.* 1897, 242, Fig. 12). Ht. $2\frac{3}{8}$ ins.; diam. $8\frac{3}{8}$. Brown clay; black varnish. Unpainted inside. Rim as in 161. On the curving surface, bands of tongues and zigzags; at the centre, crossed circle.

163.* Pl. X, 1. Rim pierced. Ht. $2\frac{3}{8}$ ins.; diam. $9\frac{3}{8}$. Profile as Fig.

¹ On the shape, see my *Necrocorinthia*, Cat. s.v. no. 673.

29 B. Very fine yellow clay; brown varnish. Inside, three broad concentric bands, and a band of varnish on the rim.

164.* Pl. X, 4. Ht. of fragment 5 ins. The wheel marks, as can be seen in the photograph, are circular, which shews that the vase was a bowl of this shape; otherwise, one would have thought that it was a dinos with plastic protomai at the rim. The clay is fine, and pale brown. The vase was painted in the polychrome technique; traces of the white slip with blue and red decoration are visible at the base of the doe's neck, and on the head.

The vase was evidently an imitation of a bronze 'shield'; from the style of the modelling it seems not to be earlier than the middle of the seventh century.

DISH WITH STRAIGHT SIDES.

Orientalising.

165. Inv. 6456. Ht. 2 ins. A circular dish with flat bottom and straight sides which slope outwards a little. Polychrome technique on the sides, apparently not on the bottom; the decoration consists of red and dark grey bands set at intervals.

PYXIDES.

A, with straight sides (a late Minoan type: cf. 'Eφ. 'Aρχ. 1904, Pl. III, 2),
165 bis. Pl. VI, 11. At shoulder, concentric semicircles; below black.

B, with low neck and globular body.

Protogeometric.

166. Unnumbered. Pl. V, 9. Ht. ca. $6\frac{1}{2}$ ins. The vase has a low conical lid not shewn in the photograph; this is decorated with horizontal bands. Pinkish-yellow clay; black varnish. There are holes for tying on the lid, as in the next two. Found inside a protogeometric bell-krater.

167. Inv. 6481. Ht. $4\frac{1}{4}$ ins. Pink clay; thin black varnish. The body striped with broad and narrow bands. There are holes in the rim for tying on the lid. No foot. Probably protogeometric.

168.* Ht. $5\frac{1}{2}$ ins. Buff clay; brown varnish. Low foot. Decoration of broad and narrow bands; round the centre a row of zigzags. Protogeometric or early geometric.

C, with globular body, but without the rim which characterises the last three.

Protogeometric.

169. Inv. 6453. Ht. $3\frac{1}{4}$ ins. Light brown clay; thin brown varnish. At the top a low rim, slanting inwards, and pierced for tying on the lid. Round

the body horizontal bands, a band of vertical lines and a zigzag band. Very rough fabric.

D, as before but with two vertical handles.

Geometric.

170. Inv. 6465. Ht. $3\frac{7}{8}$ ins. Reddish clay; black varnish. The whole vase varnished outside and inside the mouth; decoration of white bands and, on the shoulder, a row of white concentric circles. Low foot.

Late Geometric or Orientalising.

171. Pl. VIII, 3. Ht. $2\frac{1}{2}$ ins. Not numbered; found in the pithos Pl. VIII, 5. Buff clay; red varnish. No foot.



FIG. 28.—No. 158.



FIG. 29.—No. 161.



FIG. 30.—No. 172.

‘LEKYTHOS.’

172. Inv. 6441. A sketch, Fig. 30. Pale yellow clay; brown varnish. Bands at wide intervals. The vase naturally recalls several types of lekythos which belong to the sixth century; Corinthian such as *Necrocorinthia*, Cat. no. 1376, and Ionian (?) such as *Mon. Linc.* xvii, 131, Fig. 94; it is, however, not by any means identical in shape with any of these. Whether it is geometric or orientalising I do not know.

173. Inv. 6446. Ht. $6\frac{1}{2}$ ins. A tall, narrow, cylindrical vase, bulging at the centre, of a shape known to me only from the Hellenistic period (cf., however, Dragendorff, *Thera* ii, 75, Fig. 273, which is probably archaic). Grey clay, red in section. No painted decoration. This vase can hardly be archaic: it may have come from a late burial in the dromos of the tombs of group A. There were two small vases of the same type in group A, with, however, a less pronounced bulge at the centre (inv. 6445 twice).

PLASTIC ARYBALLOS.

Orientalising.

174. Pl. XI, 9; inv. 6466. Breadth from tip to tip, $4\frac{7}{8}$ ins. Grey clay, reddish on the handle; not painted. The arms end in lions’ or dogs’

heads, very simply modelled, with incision for eyes, ears, and contour of jaws. This vase has been published by Maximova, *Les Vases Plastiques*, Pl. X, no. 37, who appears to regard it as Minoan.¹

IMPORTED VASES.

A, *Rhodian*.

BOWL.

175.* Pl. XI, 6. Ht. as restored 1 $\frac{7}{8}$ ins. Five fragments, including handle, were found; the whole of the lower part is missing. Fine light brown clay; black varnish. In the centre, a water-bird, cross hatched; above, on the side not shewn, a hatched triangle depending from the rim. At either side, a hatched diamond. The upper side of the handle black; the space between the arms reserved.

This is an ordinary Rhodian bowl of the type discussed by Miss Price, *East Greek Pottery*, pp. 1 ff.

OINOCHOE.

176.* Pl. X, 7. Fragment of the centre and of one side; other fragments of the sides were found. Reddish clay; dull yellow slip. In the centre, a pair of eyes, a nose, and various ornaments; at either side, rays pointing downwards. Below, a narrow and a very broad black band; there were rays at the base. Somewhat similar faces, in conjunction with reversed rays, occur on a Rhodian plate, Zervos, *Rhodes*, p. 155, x; cf. Fairbanks, *Cat. Vases in Boston*, Pl. XXVIII, 294; without the rays they are common on the outside of bowls. The style, so far as one can tell, is early Rhodian.

B, *Protocorinthian*.

ARYBALLOS.

176. Pl. XI, 2. Green clay; brown varnish. Above the rays, seven horizontal lines; above these there was a frieze of running dogs, of which

¹ A few Cretan plastic vases are discussed by Maximova in *Les Vases Plastiques*, but the group is there treated very summarily. It is an interesting group and I therefore append a short list of the types known to me. (1) Owl-vases: *C.V.A. Oxford*, Pl. III, 1-4, from Knossos; in the text I have mentioned other Cretan owl-vases of three different types. (2) Pear with coiled snake, from Milatos (*C.V.A. Oxford*, Pl. III, 5-6). (3) Eagle-vase, from Praisos (Maximova, Pl. X, 40). (4) Bird-askoi (*op. cit.* Pl. X, 38-9): a Cypriot type, which has an analogy in the Rhodian vase, *C.V.A. Copenhagen*, ii. B and D, Pl. LXV, 8, and in the Attic(?) vase Maximova, Pl. XI, 43. (5) Bull-vase in Oxford mentioned below. (6) The Lion vase here discussed. (7) Vase in the shape of a cylindrical figure from Kissamo (Polyrrhenium): *C.V.A. Oxford*, Pl. II, 1-3. (8) Lion-vase from Afrati (*Liverpool Annals*, 1925, Pl. II). (9) Squatting figure with hydria, from Adhromyloi (*B.S.A.* xii. p. 46, Fig. 23). (10) Bronze vase in Oxford from the Idaean cave: the vase is in the shape of a male head; it will shortly be published by Kunze in connection with the Cretan shields.

small traces now remain, as well as of a rosette (on which red was used). A common type of the second quarter of the seventh century: cf. Johansen, *Vases Sicyoniens*, Pl. XV, 7 and 9.

KOTYLAI.

177.* Fragments of a vase (five pieces, including a handle), originally about 3 ins. high. Green clay; varnish obliterated. Very small foot; above it large rays, a black line and a broad black band. This type is common in the middle and late protocorinthian periods: cf. Payne, *Necrocorinthia*, Cat. no. 201.

178.* Fragments of a vase (including part of a handle) originally between $3\frac{1}{2}$ and 4 ins. high. Green clay; varnish obliterated. Foot normal, with a black band. High rays; above them remains of eleven fine horizontal lines. Middle protocorinthian: type Johansen Pl. XVII, 1-2.

OLPE.

179.* Pl. XXV (Payne, *Necrocorinthia*, Pl. VIII, 1-6). Ht. $9\frac{1}{4}$ ins. A good deal is missing, especially of the neck, but the whole shape is given by what remains. The base of the handle is preserved, and shews that the handle was of the common triple form. One of the rotelles is missing.

Very fine pale yellow clay; with red and white used for details on a black ground. The whole of the interior is varnished, a most unusual feature. On the rotelle and on the neck, white dot rosettes; the fillet on the neck red. On the upper part of the body, very narrow tongues, apparently two red and two yellow alternately. Below, scales. These are alternately double-edged, with white dots between the two edges,¹ and single-edged, in which cases they are red. The scales become larger as the body grows broader. In the frieze, from left to right: bull (horn only preserved), lion, water-bird, goat, stag, confronted sphinxes, hind part of lion or panther; in the field, dot rosettes, the alternate petals of which are red. Red, which is shewn by shading in the drawing, was doubtless used also on the goat, bird, and sphinxes, but it has now disappeared. Below the frieze, a broad black band, with alternate groups of two red and two white lines over it; at the base, rays; the lower half of the foot black. Under the foot, three black concentric circles.

I have discussed this vase in *Necrocorinthia* (p. 20 and Cat. No. 42). It belongs to the group of the Chigi vase, and is to be placed about the middle of the seventh century. The only other vase which shews the dotted scale-pattern is one which has already been attributed to the Chigi group by Johansen (p. 104), but our vase resembles this vase not only in this detail, but also in

¹ In Pl. XXV, 4, I have restored some of the white dots. In the final cleaning at the Museum a good many disappeared; they can be seen unrestored above the sphinx in Pl. XXV, 5. The black lines in the drawing represent incisions, the faint lines unincised contours.

shape. The drawing, further, is exceedingly close to that of an oinochoe which Johansen also attributes to the Chigi group (cf. *Necrocorinthia*, Pl. VIII, 7 and 10). The extreme fineness of the technique and the delicacy of the drawing obviously conform with these indications. A vase so closely connected with the Chigi vase, but decorated only with animals, is an acquisition of some importance, for it enables us to connect with the protocorinthian series various other oinochoai which have been thought to be imitations of protocorinthian or hybrids between protocorinthian and Corinthian.

BRONZE.

Various small fragments of bronze, no doubt the remains of vases, were found in tomb B; in group A there were several pairs of tweezers of a kind not infrequently found in graves of the period,¹ and a small, shallow, bronze cup without a handle.

IRON.

In group A there were fragments of an iron sword or swords and one fairly well preserved example, shewn in Fig. 31 (length $21\frac{1}{4}$ ins.). There is

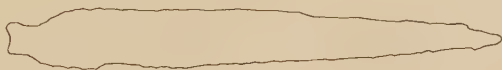


FIG. 31.—IRON SWORD.

a mark on the pithos Pl. XXIV, 1-2, where a piece of iron rested on one of the handles.

The Protogeometric Vases.

The protogeometric and geometric groups must be dealt with very shortly, for the problems which they involve would require far more discussion than can be admitted in this report.

The first point of importance in connection with the protogeometric vases is that they are a well-defined group, easily recognisable in nearly all cases by two distinct criteria—that of technique and that of style. In technique the great majority of them stand behind the average late Minoan and geometric; the vase is usually rather carelessly turned on the wheel, the clay is impure, and the varnish is inferior. By these characteristics alone kraters, pithoi and amphorae such as nos. 4-14 and 65-7 are easily distinguishable from their geometric counterparts. There are,

¹ Cf. for instance, *B.S.A.* xii. 33.

however, a few decently produced protogeometric vases : the best of these is the oinochoe no. 80 (Pl. VI, 6).

The shapes of the protogeometric group, so far as one can judge them, are evidently late, and indicate that the group belongs to a period not very far removed from that of the geometric style. Thus the stirrup-vase, Pl. V, 2 and 7, has a high conical foot which is certainly a late characteristic, while the bell-krater, Fig. 3, is likewise as far removed as any protogeometric example from its Mycenaean prototypes. The same is true of the related form, Pl. V, 1. And the oinochoe, Pl. VI, 6, is so close in form to geometric oinochoai that I think it must also count as a late protogeometric type. Of many of the vases, however, I find it extremely hard to say on grounds of shape whether they are early or late in the protogeometric series ; and I very much doubt, even after Schweitzer's interesting researches, whether in many cases we know enough of the period to make chronological distinctions on the basis of shape.

The majority, at any rate, of the more important shapes are, of course, derived directly from the Mycenaean period, and, further, are absent from the geometric. Neither the stirrup-vase nor the bell-krater occurs in a later form, and even the pithos with low neck, Pl. V, 5, is a pre-geometric shape ; though it has, naturally, much in common with the geometric pithos, it is a distinct type which is more closely related to a late Minoan type, illustrated by the vase from Palaikastro, *B.S.A.* xxiv. Suppl., Pl. XXII, g. The pyxis, Pl. VI, 11, the globular pyxis, Pl. V, 9, the bowl, Pl. VI, 14, and the kalathos, Pl. V, 11, are also all Mycenaean types which are taken over with, or without, slight modification.¹ With the exception of the bowl, however, these all survive into the geometric period.

Several important shapes are, none the less, new. Of these the most striking are the neck-amphora (Pl. V, 6 ; Pl. VI, 1 and 3) and the trefoil mouthed oinochoai. There are, I know, late Mycenaean neck-amphorae,² but these are very different in shape, and there seems to be no transition from them to the protogeometric, at any rate in Crete. Some of the small aryballoi may be protogeometric (in Crete the shape goes even further back than this period : cf. p. 254), but it is difficult to distinguish these from the rest.

The decoration tells the same story ; that is, it reveals a large degree

¹ For the globular pyxis, cf. Forsdyke, *Catalogue of the Vases in the Brit. Museum*, i. i, p. 130, Fig. 173 ; for the others there is no need to quote parallels.

² *B.S.A.* xxv. Pl. IX, a ; Forsdyke, Pl. XVI, A 1024.

of Mycenaean inheritance which is not transmitted to the geometric style—indeed, most of the motives are Mycenaean or of Mycenaean origin; at the same time there is a certain anticipation of geometric. For the sake of convenience I have collected the principal protogeometric motives in Fig. 32. This summary is, of course, confined to the vases from these tombs, but it is probably representative of the group as a whole. The strongest links, as will be seen, between the protogeometric and the geometric are the various forms of concentric circle, though even here there is probably a connection of some sort with the preceding period.¹ The majority of the other ornaments do not occur in geometric, while conversely most of the typical motives of the geometric period are still unknown.²

The protogeometric vases from these tombs are, taken as a whole, a consistent and homogeneous series; they must belong to a relatively short period (cf. p. 229) and that, as I have already remarked, the period immediately before the introduction of the geometric style. They are clearly later than the vases from the spring-chamber at Knossos,³ than those from the chamber tombs at Vrokastro,⁴ and than many of the vases from Kavousi and Milatos, but are contemporary with the protogeometric found by Hogarth in 1899 (see above, p. 230).

Schweitzer, it is true, regards Hogarth's tomb, no. 6, as a good deal earlier than the end of the protogeometric period, to which he assigns no. 3; but Hogarth's illustrations are misleading, and there can be little doubt that both these tombs belong to the same late period as ours. According to Schweitzer's chronology, this would be the latter part of the tenth century; the date of the end of the protogeometric period is, however, vaguer even than that of its beginning, and it may be that these

¹ Concentric semicircles drawn free-hand are, of course, very common before the protogeometric period, and the protogeometric concentric semicircles may simply be a geometrised version of these; complete concentric circles would be a natural further development. They are, however, found much earlier in the near East (e.g. Gjerstadt, *Studies in Prehistoric Cyprus*, pp. 108, 148-9; Frankfort, *Studies*, ii. Pl. VII, 2 and 4).

² A characteristic feature of the protogeometric group is the practice of decorating medium-sized and large vases with broad bands arranged at considerable intervals: cf., for instance, Pl. V, 5-6; Pl. VI, 1, 3, 6 (*n.b.* the undecorated neck of the last); this practice is directly derived from the late Mycenaean period (cf. *B.S.A.* xxv. Pls. VI, b; IX, a; X, d, etc.), and is not characteristic of geometric proper.

³ Evans, *Palace of Minos*, ii. i, 136, Figs. 69-70, 1-5; note especially the motives shewn in Fig. 70, 2-5.

⁴ E. H. Hall, *Vrokastro* (Pennsylvania, 1917).

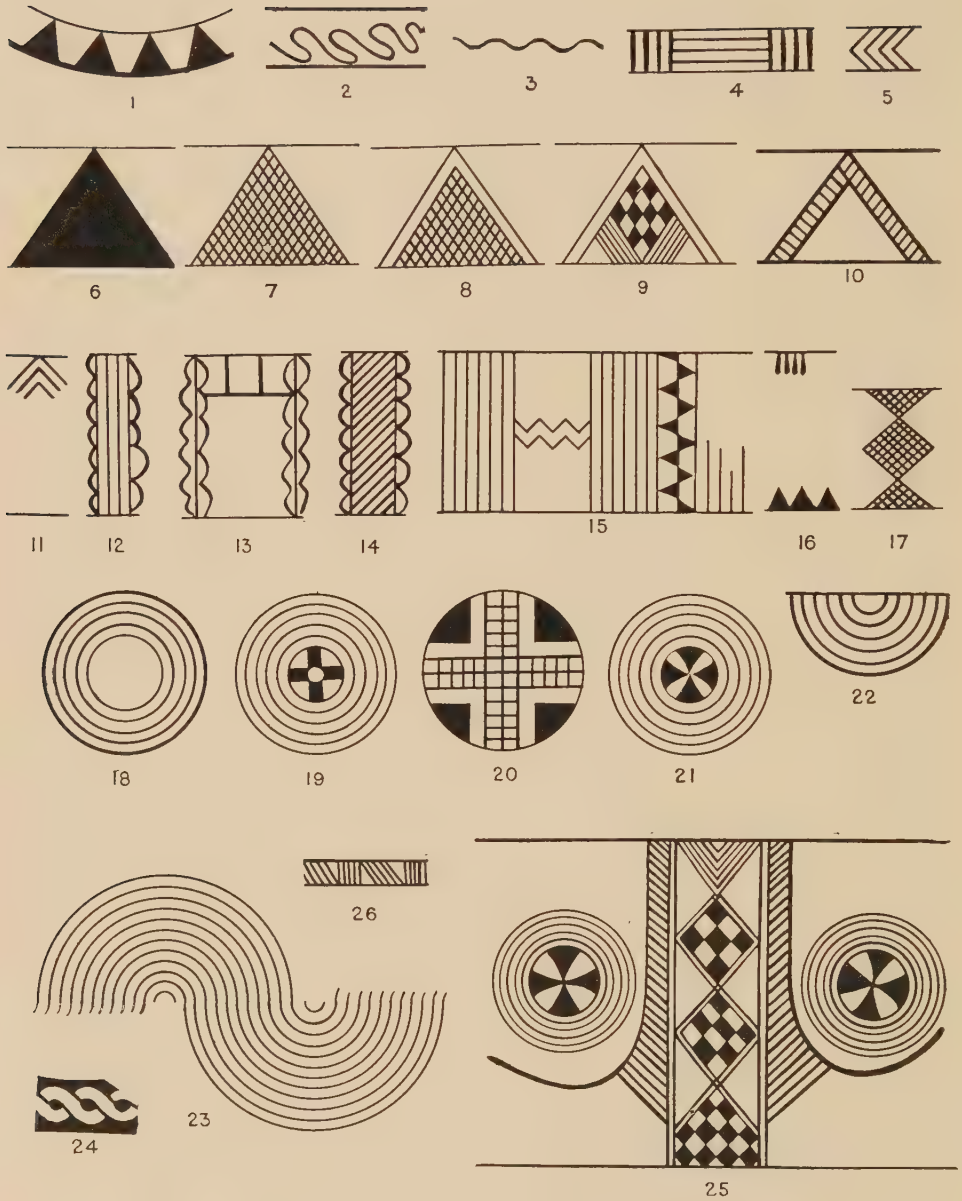


FIG. 32.—SUMMARY OF THE PRINCIPAL PROTOGEOMETRIC MOTIVES.

vases are as late as the beginning of the ninth century ; but the evidence is quite insufficient to form the basis of any exact determination of date.

The Geometric Vases.

The break between protogeometric and geometric seems to be sharper at Knossos than in some other parts of Crete. In the far east, for example at Vrokastro, the bewilderment of the protogeometric age is not succeeded by a consistently constructive period ; there are some good geometric vases from Vrokastro, which mark a clear advance on the preceding phase, but there is less difference of quality between the two groups than at Knossos and less progress in style ; it is sometimes impossible to say to which group individual pieces belong. The same holds good for some of the vases from Kourtes, Kavousi and other Cretan sites. The geometric vases of Knossos, on the other hand, are a well-defined group. Technically and stylistically they mark a considerable and consistent advance.

It is often said that the geometric style never took firm root in Crete ; thus Pfuhl, to take a recent opinion, emphasises the native inability of the Cretans to adapt themselves to the new methods of drawing and design, and the resulting poverty of the period which separates the latest Minoan and the earliest orientalisising styles.¹ There is, of course, a certain justification for this opinion, but it requires modification. I suspect that it has always been encouraged by a natural inclination to interpret the geometric period in the light of the periods which preceded it in Crete ; it is also, I think, partly the result of the scarcity of good publications of Cretan geometric vases, of the confusion of protogeometric and geometric, and most of all, of a tendency to regard as ' Cretan ' styles which are characteristic only of the more backward parts of Crete. It is, of course, true that Cretan geometric has special qualities, some of which are due to peculiar environment and ancestry ; but it would be an exaggeration to say that there was an un-Greek character in Cretan geometric as a whole, or that Crete was never really a province of the geometric school. The singular fact about Cretan vase-painting in the geometric, as in the protogeometric and archaic Greek periods, is that it was able to absorb

¹ *Mal. u. Zeichn.* i. 86.

unusual (Minoan and Oriental) elements without losing its proper character.

The standard of geometric work in all Greek lands is naturally, and rightly, the Attic geometric style. Beside even average Attic products Cretan geometric, strictly judged, is second-rate. But of what contemporary fabrics is this not true? Manifestly the same holds good, with varying degrees of emphasis, of Rhodian, Cycladic, Argive, Laconian, Boeotian, and much protocorinthian geometric work. Individual pieces from several of these fabrics may be fine, even excellent. But as fabrics they are manifestly inferior to the Attic in creative power, and less intelligent in understanding the possibilities of geometric design. There is little need—and this is not the place—to pursue the matter in detail. Suffice it to point out that the geometric of Knossos is richer and more developed than that of many islands; even than that of Rhodes, where, according to Pfuhl, we find a geometric style which corresponds in importance to what we should expect in a Dorian island.¹ The vases from these tombs are proof of a strong geometric tradition, and their evidence is supplemented by a rich deposit of geometric sherds from the Palace, and by finds from other tombs in the neighbourhood.

The technical advance to which I have already alluded as taking place in the geometric period is principally an improvement in the actual making of the vase. The surface of a geometric vase is generally smoother, either because the clay is of better quality or because the vase is more carefully turned; or for both these reasons. The varnish, too, seems to be better, if only because it is generally better preserved than in proto-geometric. And there is a corresponding improvement in the execution of the design—though there are, as I have remarked, some careful proto-geometric pieces.

These characteristics of the new style would alone serve to mark a break with the past. But the new shapes and new motives are much more striking evidence of a change. I have already pointed out that none of the geometric pithoi or kraters is of the same shape as its protogeometric counterpart. The most important new feature is the shifting of the

¹ i. 91. The connection between Rhodes and Knossos is occasionally very close (compare the pithos from Camiros, *Jahrbuch*, 1886, 136 (*B.C.H.* 1912, 497, Fig. 1) with our Pl. VII, 3), and there is a general resemblance of character as well as in several motives used in the two styles. But I know of no Rhodian geometric vases as fully developed as no. 28 (Fig. 9) or indeed as the amphora, Pl. VII, 8.



FIG. 33.—SUMMARY OF THE PRINCIPAL GEOMETRIC MOTIVES.

point of greatest breadth nearer to the handle-level; but there is a general strengthening of the contour which is difficult to describe, but easy to appreciate from a comparison of a geometric vase such as Pl. VII, 1 with a protogeometric such as Pl. V, 5. Ill-proportioned vases like Pl. VII, 9 and its companion piece, no. 16, are exceptional. The amphora, Pl. VII, 8, marks a similar advance on the protogeometric, Pl. V, 6, from which it is derived; both are typical of their kind. There are several new shapes for smaller vases: a new type of oinochoe (No. 75) and a variant of an earlier form (no. 90); there are probably a good many round aryballoi from these tombs, which belong to the geometric period (see on no. 105), while one or two variant forms are probably geometric (nos. 123-4).

The extent of the advance in the matter of design may be measured from a comparison of Figs. 32 and 33. The concentric circles are an important link between the two groups, but the characteristic geometric patterns based on the diagonalled square, the maeander and the leaf are all new. Birds (see p. 288) now become common for the first time. The absence of human figures is striking, but, of course, not at all unusual in an island fabric. Most of the new motives have exact parallels, or at least close analogies, in other geometric fabrics.

Within the geometric series proper it is extraordinarily difficult to trace a consistent process of development, or even to distinguish early vases from late—and this in spite of the fact that the geometric period must have lasted more than a hundred years. Of the pithoi here illustrated the following are purely geometric in style, without any trace of oriental influence: Pl. VII, 1, 3, 7 and 9; Pl. VIII, 2 and 10; the amphora Pl. VII, 8 is likewise purely geometric. Others are described in the catalogue, but these are, I think, typical of the series as a whole. Pl. VII, 9 is probably the earliest of these vases; Pl. VII, 7 and Pl. VIII, 2¹ and 10 are almost certainly late. Pl. VIII, 10 is, it is true, decorated in a manner which is known to be characteristic of the early geometric period in other parts of Greece, but the connection with Pl. VIII, 1 and 8 (where we find precisely the same neat decoration combined with orientalisising motives) makes it difficult to suppose that this vase is much earlier than the sub-geometric period. Confronted with a long series of vases of the same type, such as these ovoid pithoi, one would expect that some development in shape would help towards chronological classification. But once the

¹ On these, see pp. 239 f.

types of the protogeometric period were abandoned, there seems to have been very little consistent development. This is conveniently illustrated by the vases Pl. VII, 6, Pl. VIII, 1 and 8. All these vases are subgeometric and shew definite orientalising influence (for the patterns on Pl. VII, 6, see Fig. 8) and must be roughly contemporary: yet they shew three distinct forms of divergence from the normal ovoid shape shewn in Pl. VII, 1. The small vases are equally difficult to classify chronologically, and here again one must often be content merely to distinguish geometric from early orientalising; even this, in such vases as Pl. IX, 8 and 10, is difficult, though both these are probably not earlier than the beginning of the orientalising period.

I have stressed this aspect of the geometric period at Knossos because it does lend some colour to the current generalisations about the geometric style in Crete; the lack of development in the geometric period shews that the geometric style in this region did not make the same appeal to the imagination as it did in Attica. But, as I have already pointed out, this is equally true of other parts of Greece; and, above all, though the style is not particularly creative, it is none the less thoroughly geometric in spirit.

If, however, the history of the style within the geometric period is obscure, we can trace with some exactitude the process by which the new, orientalising, style took its place. That must be the subject of our next section: here I need only remark that the East seems to have made an impression at Knossos—as, indeed, it did elsewhere in Crete—at a very early date, probably long before the end of the eighth century: of this the large number of vases which are not strictly orientalising, but on which undoubted oriental motives are grudgingly admitted into an otherwise geometric system, is sufficient evidence. The same phenomenon is, of course, noticeable elsewhere, but not, I think, on the same scale as in Crete.

Before we pass to a further consideration of this subject, let us notice one or two particular features of the geometric style at Knossos. First, a group of vases decorated with white paint on a black ground. This style is, of course, by no means exclusively Knossian, but it is particularly well represented at Knossos. It is not found in the protogeometric period—indeed, I know of no protogeometric vases on which white is used—but it is well represented in the pre-orientalising geometric phase. A characteristic example, certainly pre-orientalising, is the oinochoe no. 78; rather

later are the pithoi, Pls. VII, 7 and VIII, 2 (see the descriptions in the catalogue), and the cup and oinochoai, Pl. IX, 2, 3 and 12; the oinochoe, Pl. IX, 13, is later still, and belongs to the earliest period of foreign influence, as do all the most elaborate examples of the style. Besides these vases there are a number of lids, most of them early orientalising, decorated in the same technique.¹

It is obvious that this style took firm root at Knossos in the geometric and early orientalising periods, and it is likely that Knossos was one of the principal centres in which it was practised. For though the technique of painting part of a vase in white on black is common to many Cretan fabrics, the very distinctive style illustrated, for example, in Pl. IX, 2-3 and 13, is by no means universal. Interesting evidence of the actual export of a vase of this class comes from a grave at Fortezza, near Knossos, which contained an oinochoe very similar in shape and decoration to the well-known oinochoe from Praisos, *B.S.A.* viii. Pl. IXd (Buschor, *Gr. Vasenmalerei*², 41, Fig. 26), and certainly by the same hand. It would be ridiculous to suppose that this vase and the others like it were imported from Praisos, since the technique in question is as rare in the east as it is common in the centre of Crete,² and the Praisos oinochoe may therefore certainly be regarded as an import from the Knossos region.

White is often used for details in other geometric fabrics, but the elaborate light-on-dark technique used on the vases which we are discussing is peculiar to Crete. It has often been diagnosed as a survival of late Minoan tradition, and this may be correct, though the fact that white is never used on protogeometric vases at least deserves to be taken into account. Whatever its origin, it is used in Crete in a highly individual manner, and perhaps with the intention of giving clay vases the appearance of bronze; at any rate a vase like Pl. IX, 3, where the varnish is brown, is a successful imitation of a metal vase. This fabric is therefore an early counterpart of the 'black-polychrome' fabric of Corinth, where, however, incision and red were almost invariably used as well as white.³

Another distinct group which presents more difficulties is the *bucchero*. In group A there were two *bucchero* vases, the aryballos, Pl.

¹ See no. 60 *bis*.

² The vase from Kavousi, *A.J.A.* 1901, 146, Fig. 9, is probably also an import from central Crete.

³ A rare group of exceptions to this rule are the cups of the type Johansen, *Vases Sicyoniens*, Pl. IX, 2.

IX, 14, and the curious plastic vase, Pl. XI, 9; in the tomb of 1927 there were three: the jug, Pl. IX, 4, and a couple of very rough bowls (no. 142). The only other *buccherò* vase from Crete known to me is the bull-vase in Oxford (*C.V.A.* fasc. ii. Pl. III, 7-8), which is much later. The oinochoe and two bowls, which are identical in character, are probably of the late geometric period. This is simply an inference from the very clumsy shape of the first-mentioned; ¹ for it is very difficult to imagine that such a shape belongs to the orientalisising period. It was originally decorated with patterns in matt paint, which would seem to shew that it is much earlier than the end of the geometric period. In fabric these vases are exceedingly close to the bull-vase from Crete; indeed the resemblance is so great that there can be no question about the origin of the bull-vase.² Of the other two vases, the aryballos is probably, and the plastic vase certainly, orientalisising; they are much finer in fabric than the oinochoe and the bowls, but both are unpainted.³

Buccherò vases were probably made in several places in the eastern Mediterranean area; Lesbos, Samos, Rhodes and Naukratis may each have had a fabric ⁴: there are even *buccherò* aryballoi of ovoid proto-corinthian shape.⁵ The closest connections of the Cretan fabric are, I think, with Rhodes; here we find *buccherò* vases first painted black, then decorated with added colours,⁶ as is the oinochoe, Pl. IX, 4; again the peculiar aryballos, Pl. IX, 14, has its nearest parallel in a Rhodian vase in Copenhagen.⁷ And I do not think it is fanciful to see the origin of the shape of the plastic vase, Pl. XI, 9 in the ring-vase, bisected horizontally; the ring-vase is another of the *buccherò*-shapes of Rhodes.⁸

The Orientalising Vases.

The orientalisising vases fall naturally into two groups: the first decorated in the same technique as the geometric vases, the second polychrome. The polychrome vases, as we shall see, belong for the most part to the seventh century, and shew an extensive knowledge of new ideas of decoration, and, in the later examples, a very well developed

¹ Compare the almost equally clumsy geometric oinochoe, no. 78.

² See my remarks in the text to Pl. III, 7-8 of the *C.V.A.*

³ The oinochoe is the only one with traces of added colour.

⁴ On *buccherò* see Pfuhl, *Mal. u. Zeichn.* i. 152 ff.

⁵ Furtwängler, *Aegina*, p. 448, no. 152.

⁶ Brit. Mus. A, 633, 634.

⁷ *C.V.A.* II B and D, Pl. LXV, 2.

⁸ *Jahrbuch*, 1886, 150, 3037. There is another in the British Museum.

ability to make use of them. Most of the ordinary orientalising vases are earlier than these.

The first arrival of the new influences in Crete coincides, curiously enough, with the fullest development of the geometric sense. Vases like the pithoi shewn in Figs. 7-8, Pl. VIII, 8, are unquestionably orientalising—witness the tongue and cable patterns—and yet they are quite the best, and in general appearance most fully geometric, of the whole geometric series. The style of drawing has something in common with good Attic work, and it is at least possible that their neatness and precision are due to Attic influence—for Attic geometric has been found in Crete.¹ From such vases as these one gets the impression that had the influence of the East not been felt for another fifty years, the Cretan geometric style might have reached a very high level of development.

The treatment of the new, Oriental, motives shews an initial reluctance to depart from the geometric tradition, a phenomenon which is to be noticed in many other parts of the Greek world. The tongues are pressed together so that they are little more than vertical bars, and the cables, though less distorted, are unnaturally flat and unsubstantial. One feels that the new style attracts, but is still suspect: or is it merely that the artist cannot break himself of geometric ways of thought? In any case, this moment is a definite stage, and in Crete it would seem a relatively long one, in the history of the orientalising style. The same close-packed effect is noticeable in several of the pithoi, and even in vases as late as the hydria, Fig. 15, where we have the cable in more developed form.

On a group of vases which are roughly contemporary with this hydria we find a certain number of tentative experiments in design. Some artists tried to work with combinations of concentric circles (Fig. 34, 46, 50), but this idea proved incapable of satisfactory development. More productive were experiments with floral forms and patterns based on free curves. Floral patterns are, however, still exceedingly rare (see below, on Fig. 34, 35-38); a very cautious attempt at abstract curvilinear design is seen in Fig. 34, 22 (from the oinochoe, Pl. XI, 7-8). The only one of the orientalising vases decorated with varnish paint which shews a stage of development comparable with that of the developed polychrome vases is the aryballos, Pl. X, 2-3 (cf. Fig. 34, 28, 42).

Of the shapes used in this primitive orientalising phase there is little

¹ Hall, *Vrokastro*, pp. 109, 171, Pl. XXVI. Fragments from Knossos.



FIG. 34.—SUMMARY OF MOTIVES OCCURRING ON EARLY ORIENTALISING VASES DECORATED WITH VARNISH-PAINT. FOR THE MOTIVES OF THE POLYCHROME VASES, SEE PLATES XII ff.

to be said. There are several varieties of the pithos, but there is no consistent change in character. The oinochoe, Pl. XI, 7-8, with its elaborately profiled foot, is a development of the conventional oinochoe, Fig. 16, and naturally suggests a metal prototype; some of the shapes point to foreign, and specifically Cypriot influence: this is certainly true of the tripod pithos¹ and the spouted hydria,² possibly also of the alabastron.³ In this connection let us note that a number of small vases of purely Cypriot style (Fig. 18, centre; Pls. IX, 10; X, 5) may well belong to this period.

None of the polychrome vases shews so restricted a knowledge of oriental art. It is true that they are mostly more or less primitive in style, but there is far less of the tentative experiment about them, and there is no attempt to subordinate curvilinear motives to geometric effect. As this fabric is as yet but little known, I may perhaps be pardoned for dealing with it at greater length.⁴

The technique is, of course, the first peculiarity of this group: the 'black' is a matt colour, which varies from grey to indigo, and is entirely unlike varnish paint; the red is a brighter colour than the red of other orientalising vases, and is of different composition. Further, save in one instance, the colours are placed on a thick white slip, not directly on the clay.⁵ Unfortunately both the colours and their foundation, the white slip, are exceedingly fugitive, and not one of the polychrome vases looks to-day as it did when it was painted. The red and grey rub off, and become pale, and the slip flakes off, both with very little persuasion; but often one part of a vase is well preserved, and gives us an idea of the colours in their original state. One or two, notably the vases shewn on Pls. XII-XIII, XVII-XIX, are remarkably preserved to a great extent. It is probable, if not absolutely certain, that the artists of the polychrome fabric experimented in the matter of colour to achieve the most brilliant effect possible; at any rate there was undoubtedly a good deal of variation in the colours, especially in the red, which is sometimes vermilion, and sometimes crimson.

¹ See p. 239.

² See p. 248.

³ See my *Necrocorinthia*, p. 270.

⁴ The polychrome vases were first described, shortly after the discovery of the first examples, by Evans, *The Times*, July 15, 1907; cf. also Mackenzie, *B.S.A.* xiii. 443; Karo, *A. Anz.* 1908, 122; Johansen, *Vases Sicyoniens*, 59, note 1; Pfuhl, *Mal. u. Zeichn.* i. 87; Hall, *Civilisation of Greece in the Bronze Age*, 261 and 270-1.

⁵ A few monochrome vases from Knossos are slipped (e.g. Pl. X, 5), but this is exceptional, and the slip is always much thinner. The unslipped polychrome vase is the pithos, Pls. XVII-XIX.

Red and dark grey are, as I have said, the usual colours, but on one vase we have a lustrous pale yellow in place of red (Pl. XXIV, 4), and on fragments of others a bright matt yellow, a kind of chrome, as well as red and grey: the best-preserved fragment painted in this trichrome technique is illustrated in Pl. XXI, 3.¹

A most singular circumstance is that there are fragments of a vase from tomb B, and fragments of others from neighbouring tombs,² which were painted first in the ordinary geometric technique, and later covered with a white slip and painted in the polychrome style. Several fragments of one of these vases were found in tomb B (see no. 53). The under-painting in this instance was black, with the familiar white concentric circles; in another instance there is a finely drawn geometric water-bird, evidently part of an elaborate decoration, beneath the coating of white and polychrome. I do not feel certain how this double procedure is to be explained. It might be supposed, on the one hand, that the vases were painted in the ordinary geometric technique before the polychrome style became popular; that when the polychrome style was introduced, ordinary vases depreciated, so that it was worth while to scrap the old decoration and paint them afresh in the new style. On the other hand, it is conceivable that the polychrome style, with its fugitive colours, was considered suitable only for funerary use, and that vases were sometimes re-decorated in this way to be put into tombs. This possibility is strengthened somewhat by the fact that the polychrome style is confined to the tombs, and is absent from the rich deposits of archaic pottery which have been discovered in the neighbourhood of the Palace. We should then have a partial analogy in the polychrome style of fifth-century Athens, which was principally, though of course not exclusively, a funerary style.

In the passage cited above, Johansen has pointed to what is, I think, the true origin of the polychrome style. Matt painting in red and black is exceedingly rare in the Aegean area in the first millennium B.C., but it is regular in Cyprus, and it is to Cyprus, as Johansen says, that the new style is to be traced. I do not think there is a connection with the tradition of the Kamares style. That the movement was from Cyprus to

¹ Not from any of the tombs here published, but from a tomb in Hogarth's (southern) group which was excavated in 1929.

² Cf. Fig. 11a.

Crete, and not from Crete to Cyprus, is plainly indicated by the fact that red and black decoration of this sort is native not only in Cyprus, but also in the neighbouring mainland regions; indeed in the Near East generally it has a history of immense antiquity, and the Cypriot red-and-black style of the early iron age is only a late descendant of a family of more or less geometric Asiatic fabrics, at the head of which is the pottery of Susa of the fourth millennium B.C. In Crete, on the other hand, this polychrome style is confined to the regions round Knossos, where it flourished for little more than half a century. It is obvious, therefore, that Cyprus gave this Asiatic technique to Knossos, not Knossos to Cyprus. We shall see that the style, as well as the technique, shews many points of contact with Cypriot art.

The shapes used in the polychrome fabric are very few. The great majority of polychrome vases are tripod-pithoi, a type which, as we have seen, is Cypro-Palestinian.¹ There are two variants of this shape; a small bowl of no character; and a bowl made to hang up, with a plastic *protome* at the centre (Pl. X, 4).

There is, as we shall see, a good deal that is Cypriot in the designs, but for all this the polychrome vases of Knossos are essentially Greek in character, and, I think, far superior to any painted pottery that Cyprus is known to have produced. Cypriot vase-painting, it is true, has its good points: the concentric circles, for example, on which in so many cases the beauty of the design depends, are always admirably done. Naturally neither drawing (*C.V.A. Brit. Mus.*, ii. c, c, Pl. VI, 2; Pl. VII, 2) nor composition (*Cesnola Handbook*, p. 95, no. 752) could be brought to the same level of refinement. The design of the Knossian vases is sometimes lax, sometimes rather bewildered; but it never dwarfs the vase, never, as in some of the richest Cypriot works, wanders over the surface in a vain attempt to find its proper place; the proportion of design to surface is always satisfactory, and there is an understanding, admittedly not sharply defined, between surface and design.

The drawing is usually executed with a sure hand; this is a point which is, naturally, only to be appreciated satisfactorily from photographs, and must therefore be taken for granted in the majority of instances. But details like those of Pls. XVI, 1, XXIV, 2, and Fig. 12a bring out this quality clearly enough. The style is not one which sets

¹ P. 239.

much store on delicacy of line (as, for example, does the 'Euboic-Cycladic' style, which Buschor has shewn to be Parian (*Ath. Mitt.*, liv., 142 ff.)); the contours are usually heavy, but not more so than the scale, and the strength of the colours, require. The vase shewn in Pls. XIV–XVI stands apart from the majority by reason of its unusually delicate style.

Within the series of polychrome vases, short as it is, a certain development takes place in the use of colour, a development which corresponds to the development in the painted designs. In the earliest vases—those shewn on Pls. XII–XVI—red and black are fairly evenly matched, but with a distinct inclination in favour of red, for it is in red that the whole of the design is worked out, while black (as in the frieze of fishes, and in the bird-pictures) is used chiefly to fill in. This relation between the colours, it need hardly be said, is an inversion of early Greek practice, and apparently it did not last long at Knossos. For in the polychrome vases of developed and later style black is used for the framework, and red for background or for secondary details. The fragments painted in three colours (see above, p. 281) are all of developed style.

That the earliest of the polychrome vases, Pls. XII–XVI, are to be placed not much before the end of the eighth century is clearly indicated by the presence of exotic motives. On both we have tongue-pattern and trees, the latter of a kind which is not to be found in geometric proper, and in Pl. XIII, centre, a primitive orientalising motive which occurs on other vases which are still largely dependent on geometric tradition (see p. 293). Trees or tree-like objects are, it is true, found on earlier vases (for L.M. III, b, cf. Fig. 35, b; for geometric, Fig. 33, 2 and *Ath. Mitt.* 1897, 236, Fig. 4B, which, as the central motive of the reverse shews, is a little earlier than our vases: compare Pl. VIII, 2), but those of Pls. XIII, 3 and XVI are a new departure and in all probability imply a new influence. On the pithos Pls. XIV–XVI they are part of a scene which is almost certainly inspired by a foreign source.

This scene is shewn from a photograph in Pl. XVI, 1 and, reconstructed, from a drawing in Pl. XVI, 2; in connection with these illustrations I would refer to my remarks in the catalogue above, p. 246. We have already seen the elements of it used simply as decorative motives—the trees in Pl. XIII, 3, the birds in the centre of Pl. XIV. But here, by a strange flight of the imagination, the two are combined to form a whole which really transcends the purely decorative character of the elements,

and constitutes what, for want of a better phrase, I can only call a scene from Nature. The means by which this end has been achieved are extraordinarily simple. There is only the slightest deviation from the schematic regularity of the geometric tradition, but this is effective exactly in proportion to its slightness. The trees with the larger birds arranged symmetrically at the top would have made a fairly satisfactory decorative design, and nothing more; but the fledglings picking their way through a forest of foliage give just the degree of individuality to the whole which was needed to remove it from the level of ordinary decorative work. Remembering the Ionian cup in the Louvre on which we have a picture rather similar in spirit,¹ I naturally looked for a nest, but without success.

The drawing both of the birds and of the trees is thoroughly Greek



FIG. 35.—FROM A CYPRIOT VASE.

in the late geometric manner, and I suspect that the composition also was invented by the artist; the idea, however, may be foreign. This seems probable from the complete absence of other such scenes in contemporary Greek art, and from the existence of parallels, if none of them particularly close, in Cyprus, where we have already found, and shall find again, the source of many Cretan motives. For trees (which, it should be remembered, are not a usual motive in Greek geometric) are an exceedingly common motive in Cyprus—I shew a Cypriot example in Fig. 35²—and in several instances they grow from small triangular bases as in Pl. XIII, 3.³ In *C.V.A. Brit. Mus.* Pl. V, 1 and 4 we have birds flying near a tree (compare Macalister, *Gezer*, iii. Pl. 165, 1). None of these bears a close formal resemblance to the Cretan picture, but there seems to be more than

¹ The cup, Pottier, *Album*, ii. Pl. 68, F 68; Heinemann, *Landschaftliche Elemente*, pp. 66 ff.; Pfuhl, iii. Fig. 212. Another equally remarkable East Greek 'landscape'—a scene in a vineyard on a vase of the Northampton group—will be published in the second fascicule of the Oxford *Corpus Vasorum*.

² From an early orientalisising vase recently acquired by the British Museum.

³ *C.V.A. Brit. Mus.* ii. c, c, Pl. V. 6; Pl. VI. 3; vase in Leyden (Brants, *Cat.* Pl. XI, 40).

a faint possibility that the Cypriot tradition lies behind the introduction into Crete of this essentially foreign subject.

As evidence of a late survival of such scenes in Crete itself, I shew a fragment from the Palace of Knossos in Fig. 36; it comes from a very late Minoan krater of the shape shewn in Fig. 3, and it is clearly part of a



FIG. 36.—LATE-MINOAN FRAGMENT FROM KNOSSOS.

scene somewhat like that of Pl. XVI. It is interesting as an undoubted example of the survival of Minoan pictorial tradition at a moment when figurative decoration seems almost to have disappeared in Crete. For there is not merely a striking resemblance of type between the palm-tree of the fragment and that of Minoan vases (Evans, *Palace of Minos*, ii. 2, 493 ff.), but in the former there is evidently a distinction of foliage analogous to one which Minoan artists made in order to indicate inflorescence (compare, especially, *Palace of Minos*, ii. 2, p. 497, Fig. 302, where

the distinction is rendered by a similar stylisation, though the arrangement is inverted, the feathered leaves being on the outside).¹ As an earlier late-Minoan example of the subject, we have the well-known larnax from Anogeia (*Mon. Ant.* i. p. 231, Pl. I; Fimmen, p. 64, Fig. 55).

If the subject was to be found in Crete as late as the protogeometric period (for possibly the fragment is as late as this) one must, of course, reckon with the possibility that it persisted till the eighth century.

The fish which swim round the top of this pithos naturally recall those on protocorinthian and related vases such as Johansen, *Vases Sicyoniens*, Pl. IV, 7, *Mon. Ant.* xxii. Pls. XLV, 4; XLVIII, 2, etc., rather than Boeotian, Argive, Melian and other geometric vases on which fish appear. But the nearest parallel for the style is, I think, the Parian fragment, *Ath. Mitt.* 1903, *Beilage* xxxii, 2. Applied to the interior of the rim, we meet the idea again in Attic vases like the b.f. dinos in Copenhagen, *C.V.A.* iii. H, Pl. 124, 3.

The group of figures on the other early pithos, Pls. XI, 10-11 and XII, is interesting both as a problem in interpretation, and because figurative decoration is very rare in the polychrome style. The only other example known to me is given by a vase, of which there are fragments at Oxford, with groups of antithetical sphinxes;² these fragments are considerably more developed than the group of Pl. XI, and are roughly parallel with Attic work of the type illustrated by *Ath. Mitt.* 1895, Pl. III, 2 (Winter, *Kunstgeschichte in Bildern*, 116, 9). The group Pl. XI, 10-11 corresponds rather to the style of the Munich krater, *Jahrbuch*, 1907, 79 (Schaal, *Bilderhefte* iii, 1, Pl. III) and the Analatos hydria (*Jahrbuch*, 1887, Pl. II.; Winter, *op. cit.* 116, 6).³ The interpretation of the group is difficult. In the first place, why are the figures standing on bases? One would naturally take them for statues, but they are obviously living people, and their attitudes would, of course, be impossible in sculpture at this time. The bases were apparently an artistic convention in early Greek Crete which cannot now be explained; for we have another figure standing on a base, which is also certainly not a statue—the spinning woman on the stele from Prinia, published in *Mon. Piot*, 1913, p. 21, Fig. 13. One might also compare the bases which are

¹ I am indebted to Sir Arthur Evans for this observation.

² *C.V.A. Oxford*, ii. Pl. I, 9.

³ Several types are collected by Langlotz in *Antike Plastik*, p. 116, Figs. 3-6; the gold reliefs and the stele are later than our vase, the New York vase is a little earlier.

used to adapt the figures of the Rhethymno mitra to a curving ground-line.¹

Regarded as an ordinary group, the man and woman on this vase naturally suggest comparison with the groups on the oinochoe from Afrati,² the Cretan relief recently published by Langlotz,³ and one or two other related works. The formal resemblance is obvious, but the subject is certainly different. The man is dressed as a soldier, and this is foreign to the pictorial tradition of the story of Theseus, while the woman's gesture is not at all what is required of Ariadne; she should be giving Theseus the skein, or at least holding his hand: if this were Ariadne, it would rather imply that at the critical moment she had lost the skein. To guide one to the right explanation of the scene there is, unfortunately, little circumstantial detail. The woman seems, at first sight, to be wearing a *polos*, which would, of course, make an *a priori* probability that she was a goddess. But there is no reason why the headdress should be anything more than a thick fillet, worn horizontally, instead of sloping backwards, as, for example, in the Cretan relief *Arch. Zeit.* 1884, Pl. VIII, 3 (Furtwängler, *Kleine Schriften*, i. Pl. XV, 3). And in favour of this interpretation are the curving contour and rounded corners of the upper part of the head; this is not like the contour of a *polos*, and I think makes it unlikely that the headdress is anything more than a band, ornamented with rosettes. A curious feature is that the woman appears to be nude above the waist; the patterns on the upper part of the dress may, of course, have been omitted (compare again the gold reliefs just quoted, and many other early works), but in a work on this scale that does not seem very likely. One is naturally reminded of the Minoan goddess who is constantly represented nude to the waist. Thirdly one might expect to infer something from the gesture: the woman with arms outspread is, of course, a favourite Minoan type; compare, for instance, the Late Minoan terracotta, Evans, *Palace of Minos*, ii. 1, 340; it is, however, also a favourite type in Cyprus and elsewhere in the early iron-age, and the gesture is, after all, so simple that it would be difficult to base conclusions on it.

The man is a soldier with a helmet (see p. 246), and with high boots. He probably had a sword at his waist, but this cannot now be determined.

¹ *Ath. Mitt.* 1906, Pl. 23.

² *Liverpool Annals*, 1925, Pl. VIb.

³ *Antike Plastik*, p. 114, Fig. 1.

He is evidently thought of as approaching the woman with some excitement. It might therefore be maintained that the picture is one of a warrior approaching a goddess, but this interpretation lacks definite corroboration. There is a greater likelihood that the subject is a Greek myth. It can scarcely be Helen and Menelaus, for though the gesture of 'Helen' is not inappropriate to the occasion of their meeting,¹ Menelaus would almost certainly have his drawn sword in his hand. A scene in which a man carries off a woman is perhaps more likely; Paris and Helen, or one of several other possible scenes—I should be sorry to think that this was the most nearly contemporary portrait of Helen—but there is no evidence to tell us which.

A word, now, as to the water-birds which occur on several of the polychrome vases. There is nothing peculiar about those of Pl. XIV, but on a rather later vase, Pls. XVII–XIX, are remarkable two-headed birds which deserve comment, if they defy explanation. I do not know of anything like them outside Crete—there is clearly no more connection with the Asiatic than with the Austrian two-headed eagle—but in Crete there are curious parallels. Two-headed swans occur on the fragment, Fig. 9,² while in Fig. 37, a fragment from the Palace of Knossos, we have a swan with five heads, while a sixth grows on a stalk from the ground. Both fragments are certainly earlier than the polychrome vase, though both probably belong to the beginning of the orientalisising period. This form of geometric futurism is perhaps best left to speak for itself, until we know more of the eighth century, though it is worth remarking that a two-headed creature is only the logical counterpart of a two-bodied, such as we know from Minoan and from early Greek works;³ the two-headed bird of the type here seen has, however, far less obvious decorative value than the two-bodied sphinx or lion.

The style of the drawing in Pl. XIX is interesting because there is evidently a connection with a Palestinian tradition which is well illus-

¹ It may, of course, be by chance—that is, through the difficulty of relating the figures in a small field—that she seems to be touching the man's chin in the gesture of supplication. The fact that she is bared to the waist would conform well with the literary version of the story.

² The raised wing must not be taken for a second body, as there is only one pair of feet; for the form of the wing, compare Fig. 7.

³ On these see my *Necrocorinthia*, p. 51, note 8; the motive is not found in the East except at an extremely early period (cf. Menant, *Glypt. Orientale*, 60–61, Figs. 26–27). It seems therefore that there must be a connection between the Minoan and Greek examples.

trated by a series of examples from Gezer. This tradition seems to begin in the second Semitic period with the stirrup-vase, Macalister, *Gezer*, iii, Pl. LXX, 14; it continues in the third Semitic period in examples such as *Gezer*, iii, Pl. CLX, 4; Pl. CLXIII, 1, 3, 7; Pl. CLXV, 9; Pl. CLXVIII, 9 (cf. ii. p. 179, Fig. 339). The stylisation of the heads, the position of the neck, and the colouring (cf. especially Pl. CLXV, 9) bear a remarkable resemblance to the birds of Pl. XVIII. The formulae for the wings are certainly different, but I believe, none the less, that there is a definite connection between the two groups. The latest date for the end of the third Semitic period is, I know, a good deal before the early seventh century, to which the Cretan examples belong, but it is presumably by no

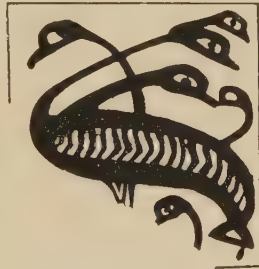


FIG. 37.—LATE GEOMETRIC FRAGMENT FROM KNOSSOS.

means impossible that this tradition lasted in Palestine, or elsewhere, till the period required by the Cretan vases. I do not know of any Cypriot geometric birds which bear so close a resemblance to these Cretan types.

There is, however, one point in which there is a distinct connection between Cretan geometric birds in general and Cypriot—namely, the constant recurrence of the type in which one wing is shewn raised above the back. This type is almost invariable in Cyprus, and it occurs on a great many Cretan vases, geometric and orientalising.¹ On the whole it is not a common type in Greek geometric: it is extremely rare in Attica² and in most other parts; the one class of vases on which it is at all common

¹ Pls. VII, 5; XVIII; XVI; XXIII; Figs. 8-9, 37; *B.S.A.* viii. Pl. IXd, and the companion piece from Fortezza (p. 276); a pithos from Fortezza, now at Knossos; a lost krater from Milatos; a stamnos from Anopolis; cf. also Hall, *Vrokastro*, 96, Fig. 52A; 98, Fig. 53A; *Jahrbuch*, 1899, p. 37, Fig. 15; p. 39, Fig. 21.

² It seems to occur on the vase, Myres, *Handbook of the Cesnola Collection*, 287, no. 1701 (lowest row, right hand half).

is the Parian group,¹ in which we have already noticed special connections with Crete.

The fondness of the Cypriots and Cretans for this form may well be due to a survival of Minoan tradition—compare, for example, the larnax from Anogeia (p. 286) with the stamnos from Anopolis quoted above. In some cases the connection is even closer; in Fig. 37 *bis* I shew a geometric fragment from the Palace at Knossos on which precisely the same stylisation is used as on a late Minoan vase in Berlin;² the same sort of



FIG. 37 *bis*.—GEOMETRIC FRAGMENT FROM KNOSSOS.

degeneration is noticeable on the fragments from Vrokastro cited above, in many Cypriot vases³ and in Palestinian. From Palestine or Cyprus or through survival in Crete⁴ this motive must have returned before the end of the geometric period to the Greek world.

For the very peculiar drawing of the swans of Pl. XVIII, 3, I know of parallels from one fabric only, the Parian; on a vase of this group⁵ we find the same curious formula, which shews the body as though seen from

¹ *Ath. Mitt.* 1903, *Beilage*, 27, 1-3; p. 186, Fig. 51; Dragendorff, *Thera*, ii. 201, Fig. 402; 204, Fig. 411A.

² Furtwängler, 19 (Bossert, *Ornament*, Pl. IV, 8); cf. also Graef, *Akropolisvasen*, Pl. VII, 221; 'Eφ. 'Αρχ. 1914, 110, Fig. 17.

³ E.g. Leyden 41 (Brants, *Cat.* Pl. II).

⁴ This possibility is strengthened by the fragment Evans, *Palace of Minos*, ii. 1, 137, Fig. 70A, which belongs to the early protogeometric period (see p. 269).

⁵ Dragendorff, *Thera*, ii. 204, Fig. 411B.

above, with the tail inserted between the wings, but not touching. This is undoubted evidence, once again, of the connection between this group and Cretan work.

Apart from the trees, which have been discussed, there is no floral ornament on either of the two earliest polychrome vases. On others, however, there are floral patterns which mark a very distinct advance on this stage, and on the orientalising vases decorated in the ordinary technique. The substantive ornaments are of two chief kinds—the fleur-de-lys (Pls. XXI, 2; XXII)—with the latter compare the Minoan



FIG. 38.—FROM A HITTITE RELIEF.

example, Evans, *Palace of Minos*, i. Pl. III (p. 247) and ii. 2, 495, and of course Oriental examples, and the sacred tree, Fig. 34, **35-36, 38**. This was certainly derived from the East, as a comparison of the motive from a Hittite relief¹ with that of the pithos no. 32, Fig. 34, **35**, will shew. The most developed form of this motive occurs, as usual, on a polychrome vase (cf. Pl. XVIII).²

The different types of consecutive floral ornament are shewn in Pls. XVIII; XX, 4; XXI; XXIII, 1; XXIV, 4. The earliest, at any rate the most primitive, are those of Pls. XVIII; XXI, 3-4; in the one the form

¹ *Syria*, v. Pl. XXIX, 3.

² On the motive see Schweitzer, *Ath. Mitt.* 1918, 37, note 1; Johansen, *Vases Sicyoniens*, pp. 58-59.

of the lotus seems not to have been grasped, and in the other it is still very crudely rendered. This form is closely related to that of early Melian vases.¹ For the much more accomplished types, Pls. XXI, 1, XX, 2, which stand near in form to the Assyrian lotus, we also have a Melian parallel.² The most original of the floral garlands is that of the pithos, Pl. XXIV, 4; cf. Fig. 11a. The form, Pl. XX, 4, is very closely related to that on a shield from the Idaean cave.³ This is doubtless a late form, because it is, in turn, very closely related to that on the pithos, Pls. XXIII, 1, XXIV, 1-2, and this vase certainly stands at the lower end of the whole series. This comparison suggests a seventh-century date for the shield.

The series of floral garlands thus emphasises the progress of the polychrome group beyond the ordinary orientalisising vases. At the same time, it clearly indicates that the polychrome fabric as we know it belongs to an early period; for we have far more developed forms on other Cretan vases which still belong to the seventh century. Witness the relief-pithos from Lithines (Siteia),⁴ and several vases in Candia from Afrati. There is a certain general resemblance between some of these floral ornaments (*e.g.* Pl. XX, 2) and some Cypriot ornaments—principally due, I think, to the similarity of colour and technique—but no very close connection in the matter of form.

The cable which occurs on so many of the polychrome vases is strongly oriental in character, and is clearly derived more or less directly from Assyrian art.⁵ The tongue-pattern occurs in several forms which are much more elaborate than those of the vases discussed on p. 278 above. Here again we have a motive which seems not to have come by way of Cyprus, for the tongue pattern scarcely occurs in early Cypriot pottery. It may have come directly from the East; it should be remembered that the form seen in Pls. XX, 5; XXII, 1, has a very close parallel in Minoan metal work.⁶ It is, however, scarcely found in late Minoan or Mycenaean, and its great popularity in the orientalisising period is certainly the result of oriental influence.

¹ Johansen, *op. cit.* 121, Figs. 82, 83.

² *Ibid.*, Fig. 84.

³ Orsi and Halbherr, *Museo Italiano*, ii. Pl. IX; Winter, *Kunstgeschichte in Bildern*, 107, 2.

⁴ Johansen, *op. cit.* 122, Fig. 89.

⁵ Compare, for example, Layard, *Monuments of Nineveh*, i. Pl. LXXXIV, 15.

⁶ Compare the gold cup from Mycenae, Evans, *Palace of Minos*, i. 242, Fig. 183A, 7 and 8; I am indebted to Sir Arthur Evans for this observation.

The finest of the polychrome patterns are undoubtedly those of the two late pithoi shewn in Pls. XXII–XXIII and Fig. 39. The motive used in the last panel but one on the right of the upper row in Pl. XXIII, and again in the next panel but one on the left of this, is a development of a type which appears at the end of the geometric period,¹ and which, as Wide has shewn, has analogies in the Mycenaean period.² But in Pl. XXIII it is far more developed and far more decorative than in any earlier examples; with the reserved circles in the central bar, it suggests a metal prototype—perhaps a double handle of some kind. We meet it again quadrupled, instead of doubled, in Pl. XIII, 2, and on the fine Cretan aryballos in Berlin;³ on the former in an earlier, on the latter in a slightly later form, with palmettes. It is, of course, a favourite motive in other schools, notably, for example, in Ionian goldwork, and, later, in Protocorin-

¹ *Ath. Mitt.* 1897, 234, Fig. 2; *B.S.A.* viii. 242, Fig. 9.

² *Ibid.*, *loc. cit.*; see also Schweitzer, *Ath. Mitt.* 1918, 42, note 2.

³ *Ibid.*, Pl. VI; Buschor², 43, Fig. 27; Schweitzer speaks of this vase as Cypriot, but wrongly, as technique and patterns shew (*Ath. Mitt.* 1918, *loc. cit.*).

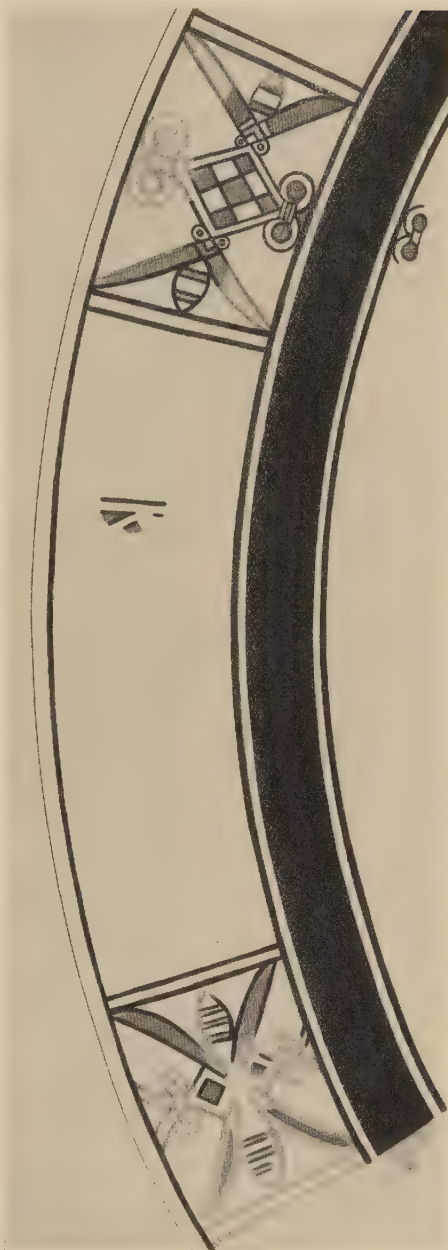


FIG. 39.—FROM THE PITHOS (PL. XXIV, 1).

thian.¹ On the back of the Berlin aryballos we have a variant form which has a close oriental parallel in Layard, *Monuments of Nineveh*, i, Pl. LXVIII centre.

In the other four panels of the upper row of this pithos (Pl. XXIII, 2, and Fig. 39) we have a singular design which does not, so far as I am aware, occur elsewhere in Greek art. On the extreme right we have it in a form which explains itself at once: the centre is a floral motive of a common kind—a variant of the fleur-de-lys—and this is flanked by bees. There is really no mistaking the bees: the barred body, the narrow waist and wings, even the eyes, are carefully shewn. And here the bees scarcely touch the central ornament, as though conceived hovering on either side of a flower. This panel helps us to explain the others, in two of which, in varying degrees, the bees are stylised into the central ornament. In the central panel of the lower frieze they have entirely lost their character. Here also the colours are inverted, and without the other panel we should never have suspected a connection with a natural prototype.

The framework of these designs is a single central motive flanked by opposing triangles () a scheme which is not found in Greek geometric, though it has closely analogous Greek geometric forms.² It is therefore of interest that this scheme is one of the commonest in the early iron-age pottery of Cyprus. In its simplest form we find this motive on a Cypriot bowl which evidently belongs to a very early period;³ then very commonly on Cypriot vases of purely geometric style (cf. Fig. 40, d-f).⁴ On Cypriot orientalisising vases it is equally common (cf. Fig. 41).⁵ It is

¹ Hogarth, *Ephesus*, Pl. VIII, etc.; *Ath. Mitt.* 1897, 279, Fig. 12 (Payne, *Necrocorinthia*, Pl. II, and p. 9, note 2).

² (a) Opposing triangles— or , with elaborations—which are found in Greek geometric and elsewhere, *passim* (cf. Schweitzer, *Ath. Mitt.* 1918, 57). (b) , etc. likewise universally common: in Greek geometric, when used *vertically*, the two are often combined, e.g. *C.V.A. Copenhagen*, iii. H, Pl. LXXII, 3. It is the *horizontal* application of the motive, with a *single* central member—in fact the scheme shewn above—which is peculiar to the polychrome style of Knossos.

³ *C.V.A. Brit. Mus.* II. c, c, Pl. IV, 12. Schweitzer, *A.M.* 1918, 57, derives this ornament of which we are speaking from the Mycenaean 'mussel' (Furtwängler-Loeschcke, *Myk. Thongef.* Pl. III, 10; 'Eφ. 'Aρχ. 1898, 73, Fig. 13; *C.V.A. Copenhagen*, iii. A, Pl. LXIII, 5); it is true that his Fig. 9 is explicable as a derivative of this motive, but in the vast majority of instances the wavy lines are lacking, and the motive is best explained as a simple abbreviation of the diamond-sequence, with the first and third diamonds halved.

⁴ *Op. cit.* Pl. IV, 16-18; cf. Myres, *Cesnola Handbook*, 65, nos. 501 (left panel), 504-5, 541, 608, 613 (vertical), etc.

⁵ *C.V.A. Brit. Mus.* Pl. XII, 1, 2, 6; cf. also Myres, *op. cit.* 86, 696, 699; *Ath. Mitt.* 1918, 57, Fig. 9 (geometric or orientalisising); *C.V.A. Louvre*, ii. c, b, Pl. XIX, 1-3; 6; Pl. XVIII. 4-6.

obvious, consequently, that there is a connection between the Cypriot and Cretan motives.

It might seem natural to suppose that the Cretan developments of this motive being not merely superior, but also having a clear representational content in several cases, were the originals and that the Cypriot were decadent imitations, in which the motive becomes a simple pattern. There is, however, little doubt that the course of events was in the other direction. For in Crete this unGreek motive is confined to one moment at Knossos—it occurs only on the vases Fig. 11*a* and Pl. XXIII,

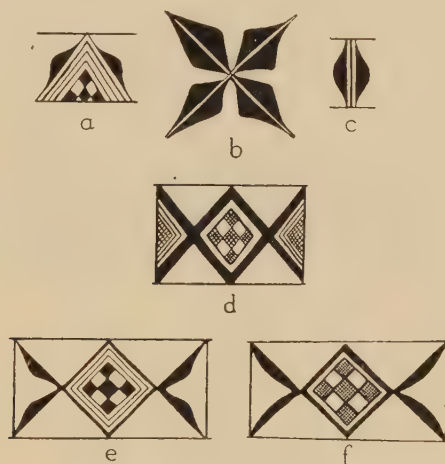


FIG. 40.—CYPRIOT MOTIVES.

while in Cyprus it has a long history, which certainly begins before the seventh century. It is, I think, further clear that the Cypriot artist never intended to represent bees. In Figs. 40, e-f and 41, it is true we have a form which seems at first sight to be a degeneration of the Cretan bee-motive, but this is an illusion. For the forms of the lateral 'wings' are purely decorative forms which occur in many other contexts in Cyprus, though they are not found in Greek geometric. Thus we have the same form used in a metope-series in Fig. 40, c,¹ attached to two sides of a triangle in Fig. 40, a,² made into a star pattern in Fig. 40, b,³ and so on. To apply it to the sides of our design was therefore an ordinary procedure

¹ *C.V.A. Louvre*, ii. c, b, Pl. XVIII, 4-6; *C.V.A. Brit. Mus.* ii. c, c, Pl. VII, 1.

² *Cesnola Handbook*, 82, no. 669 (cf. 598).

³ *C.V.A. Brit. Mus.* ii. c, c, Pl. V, 2.

for a Cypriot at this period. And, as Schweitzer has pointed out,¹ the motive occurs in Cyprus in the Mycenaean period. It is therefore impossible to regard Figs. 40, e-f; 41, as degenerations of the Cretan bee design. In Fig. 41 the lateral members are elaborated, and in two cases (Fig. 41, b-c) resemble bees. But even here I think the case is not proved. For in Fig. 41, a, we have lotuses, not bees at the sides, and Fig. 41, b-c may obviously be degenerate versions of this form. Indeed there is, I think, no doubt that this is their true explanation. These designs none the less bring us into touch with the Cretan, and suggest strongly that the Cretan artist was attracted by the motive in this form, and either misunderstood it, or transformed it for his own ends. The predilection of seventh-century Cretan artists for bees makes the latter possibility the more likely. The painter of Pl. XXIII (cf. Fig. 39) was

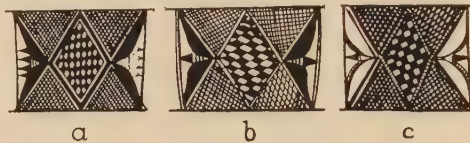


FIG. 41.—CYPRIOT MOTIVES.

clearly pleased with the idea, for he uses it no less than five times in the small part of the vase which is preserved; and never twice in the same form.

On the vase which most closely resembles the pithos just discussed we have a different bee-motive (Pl. XXII)—a variant of a type already known from several Cretan works.² This bears a certain resemblance, which is perhaps fortuitous, to another type of Cypriot lotus.³ I have already alluded to the Minoan ornament seen below the wings of the bird in Pl. XIX, 3 (see p. 244).

¹ *Ath. Mitt.* 1918, 56; Schweitzer compares the stirrup-vase from Enkomi, *Excavations*, 36, Fig. 64, no. 1009. It may be (cf. Fig. 40, c) a debasement of the well-known Minoan architectural motive of semicircles separated by a vertical band; we find it, however, already in the Palace-style amphora from Pylos, Bossert, *Altkreta*, Fig. 259 (shoulder-chain).

² Relief-pithos from Prinia (*A.J.A.* 1901, Pl. XIII, 10-11); vases from Praisos (*B.S.A.* xii. 30); oinochoe from Afrati (*Liverpool Annals*, 1925, Pl. VI, A); bronze mitra from Axos in Canea (here the bees hang from flowers); cf. also a primitive gold bee from Afrati, and another from Crete, also archaic and of gold, in the British Museum, Marshall, *Cat. of Jewellery*, Pl. XIV, no. 1239.

³ *C.V.A. Brit. Mus.* ii. c, c, Pl. XII, 14.

The foregoing commentary deals with some of the most striking considerations to which the vases found in this group of tombs give rise. A full discussion of these considerations would involve an enquiry into the whole complex of problems connected with early Greek art in Crete, an enquiry which will only be possible when we have before us Levi's publication of the vases from Afrati, and Kunze's study of the Cretan shields. Both these studies will certainly throw light on some of the problems which these vases raise. But even with an imperfect knowledge of the material, we can see the importance of the early Greek school of Knossos and make at least a plausible estimate as to its effect on contemporary schools, both in Crete itself, and abroad.

H. G. G. PAYNE.

Addendum.

I find that I have omitted from the catalogue the oinochoe illustrated in Fig. 42; the vase belongs to group A, and is undoubtedly protogeometric. Unfortunately at the time of writing I cannot refer to my notes: I can there-



FIG. 42.—PROTOGEOMETRIC OINOCHOE.

fore only add that it is of medium size, made of greyish buff clay, and roughly decorated. It is one of the few certainly protogeometric vases with figure decoration.

Note on the Illustrations.

In the drawings of polychrome patterns shewn in Pls. XX-XXIII, and in others which will be found in the text, I have not attempted to indicate minor breakages which can be restored with absolute certainty; in all cases in which there was any element of doubt as to the exact form of the original I have either indicated the missing portions in faint tones (as in the Plates mentioned above), or have omitted them altogether. In Pl. XIV I have not restored the large missing parts of the vase, though this would have been easy so far as the patterns are concerned; the fish, however, which are shewn

in detail in Pl. XV, are somewhat restored in Pl. XIV, and the lid, which is photographed in Fig. 12*b*, is also restored, the patterns being clearly discernible on the original and the birds an almost certain conjecture (see p. 245). I should add that the coloured plates give a fair idea of the original appearance of the vases, though not of their present appearance. The colours, as stated in the text, are in many cases much fainter than they were, because they have either rubbed off or are covered with a thin deposit of earth which cannot be removed. The background in Pls. XII and XIV should not have a pink tinge, and that of Pl. XVIII is rather too yellow.

ANNUAL MEETING OF SUBSCRIBERS.

THE Annual Meeting of Subscribers to the School was held in the Rooms of the Society of Antiquaries, Burlington House, on Tuesday, November 6th, 1928, LORD CRAWFORD AND BALCARRES in the Chair.

The Chairman of the Managing Committee, Mr. GEORGE A. MACMILLAN, presented on their behalf the following Report for the Session 1927-1928 :—

The Macmillan Studentship.—The Committee have great pleasure in reporting that the Chairman has just endowed the School with a Studentship of the value of £200 a year, normally tenable for two years, with the possibility of extension for a third year in special circumstances. This further proof of Mr. Macmillan's generous devotion to the best interests of the School calls for a most cordial expression of the Committee's gratitude, which will be endorsed by all friends of the School. The Committee feel sure that this Studentship, which will appropriately bear the donor's name, will not fail to achieve its principal object, namely, to secure as students of the School a succession of picked men, who will be able to stay for two sessions at least and do advanced work. It will thus provide a welcome revival of the type of 'long-period' student who did so much for the welfare of the School, especially in the field of excavation, before 1914—a type which has become all too scarce, owing to changed conditions, in the last ten years. Fuller particulars as to qualifications and the conditions of tenure will be announced in due course.

Changes on the Committee.—In December 1927 Mr. M. S. Thompson relinquished his duties as Hon. Secretary owing to pressure of business, and the Committee appointed as Secretary of the School Mr. W. R. Le Fanu, who is also second librarian of the Hellenic Society. The Committee feel that this additional link with the Hellenic Society will be of great advantage to the School. The Committee regret to report the resignation of Mr. R. C. Bosanquet, who was Director of the School from 1900 to 1906 and for many years past has represented the Hellenic Society on the Committee; Mr. M. S. Thompson has been appointed Hellenic Society representative in his stead. The place of the late Dr. Hogarth has been filled by Miss W. Lamb.

Director.—The Director spent about nine weeks of his leave in England, during which he spoke at the Annual Meeting of the School on the results of the fourth season's excavations at Sparta, and gave a lecture to the Glasgow Branch of the Classical Association, summarising the four campaigns on that site (1924-27). He also completed his annual accounts of recent discoveries for the *Hellenic Journal* and the *Year's Work*, as well as the proofs of his contributions to the *Annual*. He reached Athens in mid-November, after breaking his journey for a few days in Rome, which enabled him to revisit the Sister School. With the exception of a few one-day excursions in Attica, and one to Aegina, he did not leave Athens until April. During the session, in addition to his usual administrative and advisory duties, he delivered a few informal lectures in the Epigraphical Museum, spoke at an Open Meeting of the School, and gave much time to editorial work for the *Annual*, especially in revising the paged proofs of vol. xxvii. His own studies included the completion of his article for *B.S.A.* vol. xxviii. on Sir Wm. Gell's Asia Minor journey and the inscriptions found during it, and the preparation of a paper for the *Hellenic Journal* on some fragments of Attic Fifth-Century Treasure-Records. He also added finishing touches to the text and illustrations of a long article for the *Papers of the British School at Rome*, which he had practically finished in 1922. on unpublished objects from excavations at Lanuvium by the late Lord Savile. His reports on the Sparta excavations of 1927 were not finally completed until after he had left Athens at the end of the session. In view of his promised contributions to the final publication of the Orthia Sanctuary, he cleaned, identified and catalogued the coins from that site in the Numismatic Museum at Athens, and whilst at Sparta collated the texts of the inscriptions, numbering about 150, and prepared the numerous new facsimiles required for an exact publication, as well as working over the architectural terracottas with Mr. W. S. George's notes and supervising the making of water-colour drawings of the principal pieces by Mr. De Jong. He also whilst in Athens contributed with the Committee's approval a short article to a Greek Encyclopaedia on the history and organisation of the School.

As the Assistant-Director was absent in Macedonia until the middle of April, the Director could not leave for Sparta until April 21st, which enabled him and Mrs. Woodward to see more than is usually possible of the Easter visitors to the School. The work at Sparta, referred to above, detained him for six weeks, with a short interlude in the form of a visit to the site of the Sanctuary of Apollo Hyperteleates and to Monemvasia, and he returned to Athens via Arcadia and Olympia, visiting *en route* the sites of Tegea, Mantinea and Bassae, and examining the architectural terracottas in the Museums of Tegea, Dhimitsana and Olympia.

During the rest of the session, in addition to completing his accounts and collecting material for his archaeological summaries, he found time to

finish part of his excavation-report for the *Annual*, and—during the last week before leaving—to examine again in English for the Ministry of National Economy, an exacting task of which he would gladly be relieved; and was engaged up to the last moment in correspondence and negotiations concerning the sale of the School's plot of vacant land to the American School, as stated below. He finally left on July 21st for a much-needed holiday, which enabled him to continue, amid fewer distractions, his work for the *Annual* and other publications, including the present Report.

Assistant-Director.—Mr. W. A. Heurtley did not return to England after the session, but stayed in Athens during August, revising his article for the *Annual*, and travelled in Greece during September, visiting Ithaka among other places. He was in residence during October, except for a visit to Navarino as one of the delegates to the Centenary celebrations; from this journey he returned by way of Modon, Coron and Kalamata, after visiting Messenian Pylos. On December 8th he went to Salonika to work on his finds from Bouboústi, and thence by train to Constantinople to study prehistoric pottery in the Museum, returning after fifteen days. He stayed in Athens until he left to begin his excavations in Chalcidice on March 8th, of which an account is given below, and was back in Athens by April 16th. In May he travelled for a fortnight in north-west Greece, exploring the shores of the Gulf of Arta and visiting Janina, Dodona, Preveza and spending two days in Professor Dörpfeld's hospitable quarters in Leukas.

Whilst in Athens, in addition to his normal duties in regard to the Hostel and the Library, he was occupied with the proofs of his Vardaróftsa report and with work on his finds from Bouboústi and the report incorporating them. He also spoke on the latter excavation at an Open Meeting, and arranged a representative collection of Macedonian sherds in the National Museum.

In the second half of July he formed one of a small party which ascended Mt. Olympus, and thence crossed westwards into Epirus via Elassona, Mt. Smolika, Samarina and Janina, and so home by Preveza; and in mid-August left for a holiday in central Europe.

The Archaeological Curator at Knossos.—Dr. Mackenzie reached Knossos in the last week of February, the crossing from Piraeus lasting about five days, as a result of an abnormally severe storm. He resided continuously until the end of his term of residence, August 15th, and assisted Sir Arthur Evans in supervising the works of reconstruction at the Palace described below, and in conducting visitors round the site.

Students.—There was a gratifying increase in the number of students as compared with those of the previous session, no fewer than ten having spent the prescribed period of three months in Greek lands; their names are followed by those of students who stayed for a shorter period, including two former

students who returned for purposes of special study. The Committee are glad to see that students are making use of the facilities now offered by the Villa Ariadne for study in Crete.

Mr. Oliver Davies, B.A., Exeter College, Oxford, Craven Fellow, spent some eight months in Greece, devoting his time to a study of ancient mines and of the sources of ancient metals, especially in the earlier periods. In Greece he explored Crete, the Argolid, southern Euboea and the mainland opposite, southern Thessaly and parts of Macedonia; outside Greece he visited for the same purpose Cyprus and the mines near Constantinople. From these visits he collected material which will be analysed chemically in England, and should yield important results by comparison with other analyses of ancient metal made elsewhere. By systematically collecting sherds, where present, from these mining areas he obtained in many cases valuable chronological data for the period in which the industry flourished.

Mr. P. J. Dixon, B.A., Pembroke College, Cambridge, Craven Student, left England early in October and spent a month in Berlin and Munich, thence travelling to Athens by way of Constantinople. In addition to visiting the principal sites of mainland Greece he visited Cyprus, made a short stay in Egypt and spent a considerable time in Crete, where from the hospitable base of the Villa Ariadne he explored the western end of the island and examined many sites of the archaic period. His work in Athens was mainly devoted to acquiring a general introductory knowledge of archaic art.

Mr. A. L. McMullen, B.A., St. John's College, Cambridge, who had graduated in the School of Architecture, reached Athens on February 25th, and undertook a study of Byzantine forms and construction, with special reference to brickwork decoration. He worked systematically at the subject for three weeks in Athens and five in the Peloponnese, paying special attention to the churches at Mistra, in Maina and at Monemvasia; but after a short visit to Constantinople was taken ill at Salonika and had to undergo an operation for appendicitis, which compelled him to leave unvisited the churches of Mt. Athos and southern Serbia and to return to England as soon as convalescent, in July.

Mr. J. D. S. Pendlebury, B.A., Pembroke College, Cambridge, who had been elected to the School Studentship (offered again to Cambridge, which had been unable to appoint to it in the previous session) but generously surrendered the emoluments, chose as his subject the relations of Egypt and the Greek world down to the XXVIth Dynasty, with special reference to finds of Egyptian imports on Greek sites. After visiting the principal sites and Museums in Greece proper he travelled in eastern Crete in February and again in May, and assisted Mr. Heurtley throughout his excavations in Chalcidice in March and April. Whilst in Crete he worked in the Candia Museum, and at the Villa Ariadne he enjoyed the hospitality of Sir Arthur

Evans and the advantage of his advice as to lines for further study. He returned to England late in May, to work up his material, and intends to return to Greece and Egypt before the end of the year.

Mr. C. A. Ralegh Radford, B.A., Exeter College, Oxford, spent four months in Greece, after visiting the principal museums in South Italy. His special subject being the prehistoric cultures of N.-W. Greece, especially in the later Bronze Age and the earlier Iron Age, and their relations to the cultures of Italy and the region north of the Balkans, he travelled in N. and N.-W. Greece and Macedonia, helping Mr. Heurtley at his excavations, and visiting the museums in the regions investigated.

Professor W. D. Woodhead, M.A., Oxon., Professor of Greek in McGill University, Montreal, spent three months in Greek lands visiting the principal sites in Attica and the Peloponnese, and making a long stay in Crete, where he spent ten days at Knossos and then accompanied Mr. Dixon on the tour in western Crete described above. The Committee note with special pleasure the steady continuance of the practice of Classical teachers from Canadian Universities staying at the School during vacations or leave of absence.

The women students were as follows :

Miss Sylvia Benton, Girton College, Cambridge, who had already had the advantage of visiting Greece on two previous occasions, spent a considerable time in travelling over less frequented routes both in northern Greece and the Peloponnese, and visiting little-known sites. Besides assisting Mr. Heurtley at his excavations, she spent some time studying ancient routes and fortifications, visited the principal museums of the Greek mainland, and also made a trip to Leukas and Ithaka.

Miss Margaret Rodger, B.A., Somerville College, Oxford, holding the School Studentship for the session, reached Greece in the autumn and left in March. Her travels included trips to Delphi, to the Argolid, and to eastern Crete, and when in Athens she devoted her time more to historical than to archaeological studies.

Miss Hilda White (Mrs. J. D. S. Pendlebury), Newnham College, Cambridge, Senior Classical Mistress, Bridlington High School, spent eight months in Greece, during which she travelled to the more important sites, and accompanied Miss Rodger on her journey in central and eastern Crete. Whilst in Athens she devoted some time to studying early red-figured vase-painting, besides getting a general acquaintance with the chief contents of the museums.

Miss Vivian Whitfield (Mrs. H. T. Wade-Gery) came out in November, on leave from the University of Reading, holding the Bryce Studentship from the University of Oxford, a Fellowship from Lady Margaret Hall, and a grant from the Ireland Trustees, to study in particular the Art of Sparta and its historical implications, and worked at objects of Spartan provenance in the National

Museum in Athens, and in the Sparta museum. She devoted some time also to other archaic works of art, visiting the museums of Delphi, Chalcis, Corinth, Olympia, Tegea and Candia.

The following were admitted for shorter periods :

Mr. Ian Gallie, Exeter College, Oxford, holding the Clarke Studentship, who spent three weeks in Greece in the Easter vacation, but owing to poor health at first had time for only a little travelling, during which he managed to visit Eleusis, Sunium, Delphi, Corinth and the Argolid.

Mr. W. G. Hardy, M.A., Toronto, Associate Professor of Classics in the University of Alberta, accompanied by Mrs. Hardy, spent six weeks in Greece in the early summer, and carried out a well-planned programme of visits to ancient sites, including a trip to Crete.

Mr. H. W. Jacobs, B.A., Wadham College, Oxford, came for some six weeks from the Roman School, and studied archaic and fifth-century sculpture in Athens, Delphi, Chalcis and Olympia, paying special attention to works attributed to Ionian schools.

Miss M. I. Turnbull, of Dunedin University, New Zealand, spent nearly ten weeks in Greece, arriving in November. As her purpose was to obtain a background for the study and teaching of Greek history and literature, she visited various ancient sites and museums, and in addition made a short trip to Constantinople.

The following were re-admitted :

Mr. R. P. Austin, Assistant-Lecturer in the University of Birmingham, who spent the Easter vacation studying the various small objects found in his excavation at Haliartos in 1926, and divided his time between Athens and Thebes, with a journey to the site to verify copies of the inscriptions found there. His report will appear in vol. xxviii. of the *Annual*.

Miss W. Lamb, Honorary Curator of the Classical Antiquities in the Fitzwilliam Museum, who spent two short periods in Greece working at her book on ancient bronze statuettes, also devoted some time both in Athens and Sparta preparing for the *Annual* a study of the chief bronze finds from the excavations on the Acropolis and at the Orthia Sanctuary.

Others who resided on various occasions in the Hostel during the session were—Dr. A. Boethius, of the Scandinavian Institute in Rome, Mrs. Brill and Miss Edminson, of the British School at Rome, Professor V. Gordon Childe, Mr. and Mrs. William Miller, Miss Gisela Richter, Mr. G. A. D. Tait, and Mr. C. R. Wason of Gonville and Caius College, Cambridge.

Visitors.—The School was visited, especially during the spring, by a gratifying number of friends, old and new. The Chairman of the Committee,

accompanied by Mrs. and Miss Macmillan, revisited Athens after a long interval and paid several visits to the School; Sir W. M. Ramsay, disappointed by an accident of his intended journey in Asia Minor, studied in the School library; Professor R. M. Dawkins, on his way to Rhodes and Cyprus, stayed a fortnight with the Director. Other welcome visitors included Lord and Lady Dawson of Penn, Sir Herbert and Lady Samuel, Mr. Edward Hutton, Mr. H. B. Walters, Mr. W. H. Woodward, Colonel T. Gordon, who as grandson of one of the heroes of the War of Independence found much to interest him among the Finlay papers, Dr. and Mrs. T. Callander, of Kingston, Canada, and Mr. A. S. Burn.

Receptions were given by the Director and Mrs. Woodward to two parties of the Hellenic Travellers' Cruises in April, which included the Warden of New College and Mrs. Fisher, the Master of Emmanuel College and Mrs. Giles, the Headmasters of Clifton, Plymouth College and Sedbergh, Dr. T. R. Glover, Professor E. S. Forster, Professor J. Harrower, Canon the Hon. E. Lyttelton, Professor M. T. Smiley, Mr. A. S. Bolton, F.S.A., Mr. and Mrs. Leonard Whibley, Mr. and Mrs. A. W. Pickard-Cambridge, Dr. W. A. Wigram and Mr. Willoughby Gardner, F.S.A.

Open Meetings.—An Open Meeting was held on March 5th, at which the Director described the Sparta excavations of 1927, and Mr. Heurtley those conducted by himself at Bouboústi. A special Open Meeting was also held on March 13th, in the hall of the Greek Archaeological Society kindly lent for the occasion, at which Sir Arthur Evans gave an account, illustrated with slides, of 'The southern and western Approaches to the Place of Knossos in the light of Recent Discoveries.' A larger audience than could have been accommodated in the Library of the School was thus enabled to enjoy this important communication.

Publications.—Volume XXVII of the *Annual* was duly issued to subscribers and others in the spring of this year, and, having regard to the limitations of space imposed for the sake of economy, may claim to maintain worthily the high standard of former volumes. Volume XXVIII is now in the press, and will contain, in addition to excavation-reports on Sparta by the Director, papers by Professor Droop and Miss Lamb respectively on the Laconian Pottery and the Bronze objects found in recent campaigns on the Acropolis at Sparta; the second instalment of the Director's publication of Sir Wm. Gell's travel-diary, excavation-reports by the Assistant-Director and Mr. Cuttle on prehistoric sites in Macedonia, the second part of Mr. R. P. Austin's Haliartos report, and Mr. Forsdyke's report on his excavation of the Mavro Spelio cemetery at Knossos. The Committee's decision to proceed with the publication in book form of the final report on the Orthia Sanctuary has been quickly followed up by the kind offer of the Hellenic Society to publish it as a Supplementary Paper of the *Journal of Hellenic Studies* uniform with the Phylakopi report; and it is hoped that several of the chapters will be ready for press early next session.

The appearance of the second volume (in two parts) of Sir Arthur Evans' *Palace of Minos* touches the work of the School at so many points that an allusion to it here seems in every way appropriate, and the Committee wish to take this opportunity of congratulating the author on carrying this unique work one long stage nearer to completion.

Excavations.—The Committee having acceded to the Director's request that instead of embarking on a new excavation he should be allowed an opportunity of working at Sparta on the finds in the Museum, with a view to the preparation of his contributions to the *Orthia* book and to further reports on his own recent excavations, no substantive excavation was carried out by the Director this year. Actually he found it necessary to employ a few men for about three weeks clearing up fallen earth and making one or two small tests at the Theatre, as well as taking steps to underpin a dangerously overhanging portion of the outer retaining-wall of the *cavea*. A few men were also employed at the *Orthia* site in levelling and cleaning up the arena, where there had been falls of rubble from the exposed foundations. In so doing three inscriptions came to light, one of which was a fragment of a stele dedicated by a boy victor, and another was a complete columnar statue-base inscribed with the name of a victor in the 'Contest of the Whips,' and dating from *ca.* A.D. 200. A little of the early votive deposit was also cleared, but yielded no finds deserving special mention, nor any evidence modifying the conclusions drawn by the excavators twenty years before. As foreshadowed in last year's report, it is not proposed to carry out any further excavations at Sparta, but it must be emphasised that much still remains to be done in the local Museum if a really satisfactory publication of the finds from the last four years' excavations is contemplated. The possibility of the Museum being considerably enlarged is far from remote, and this would give an opportunity for a much more adequate display of its contents; in any such rearrangement the School would in duty bound offer its active co-operation.

The Committee hopes that excavations may take place next session at the Hyperteleteic Sanctuary in S.-E. Laconia; and it is anticipated that before long it will prove possible to inaugurate the systematic exploration of some site or sites of the archaic period in Crete. For such an undertaking the Villa Ariadne would, of course, form, either directly or indirectly, the excavators' headquarters.

Prehistoric Sites in Chalcidice.—Mr. Heurtley continued his programme of the systematic exploration of prehistoric sites in Macedonia, choosing for work in 1928 (1) a small mound at Molyvópyrgo (the ancient port of Olynthus) and (2) a large 'Toumba' at Hágios Mámas, twenty minutes south of Olynthus. He had to assist him Miss S. Benton and Messrs. J. D. S. Pendlebury and C. A. Raleigh Radford, students of the School. Mrs. Heurtley was in charge of the cooking and other domestic arrangements throughout. Work began on March 12th, a fortnight being devoted to each site. Whilst excavating the

second site the party had as neighbours in the village of Myrióphyto the American expedition under Professor David Robinson of Johns Hopkins University, engaged in excavating the site of Olynthus, and wish to record their indebtedness to him for various acts of assistance.

The objects of the campaign were: in general to obtain a sequence of prehistoric pottery for Chalcidice, which would determine its cultural relations to the rest of Macedonia; and in particular to try to 'place' a certain kind of painted pottery (black on red) known only from chance finds on various mounds.

(1) The mound at Molyvópyrgo revealed two periods of occupation, of which the lower stratum contained exclusively Early Aegean Bronze Age pottery of the Helladic variety, including the characteristic bowls with incurved rims and several examples of a primitive 'sauce-boat'; the fabric is indistinguishable from the 'non-Urfirnis' variety of Early Helladic ware. The upper stratum yielded pottery which was mostly coarser, monochrome ware, shewing close affinities with that of central Macedonia, but associated with it were numerous fragments of Minyan ring-stemmed goblets, of the true Minyan variety, though of rather coarser fabric than that known from Central and Southern Greece.

Interesting remains of habitations came to light at this level, in the form of a thick wall of loosely-heaped stones running along the E.-W. axis of the mound, with cross-walls at intervals dividing the area into six or more sectors; in four of these, remains of cobble-floors were preserved, and in one of these rooms it was possible to distinguish three stages of occupation denoted by renewal of the paving.

(2) Systematic tests in the form of shafts at regular vertical intervals and trenches dug along the sides of the mound at H. Mámas down to virgin soil revealed the following stratification:

(a) A Neolithic stratum, about one metre thick, yielding sherds closely resembling 'Thessalian' wares (white on black-polished, rippled, beaded and burnished), and a few painted ones resembling some classes of 'Thessalian A and B.'

(b) A stratum about 7 metres thick containing Early Helladic ware, as at Molyvópyrgo, and apparently corresponding chronologically to the latter half of 'Period A' at Vardaróftsa. In it were found a potter's kiln, several complete vases, fragments of anthropomorphic vases, a stone axe, a necklace of teeth and carved bone beads, and figurines of Trojan type.

(c) This stratum corresponded to 'Period B' at Vardaróftsa, and yielded a few fragments of incised ware, a fair amount of Minyan, as at Molyvópyrgo, and much coarse indeterminate ware.

(d) A stratum whose finds agreed closely with those of 'Period C' at Vardaróftsa, with the wish-bone-handle wares becoming common, and in the upper levels large quantities of Mycenaean sherds (L. H. III. b). At the end of this period the site was abandoned.

Important conclusions can probably be drawn when this mass of ceramic evidence has been fully studied, as to the relations of the cultures of Central Macedonia and Chalcidice. It seems already plain that in the second Bronze Age Period (Middle Helladic) these areas had a uniform culture in general, though the former was more exposed to Danubian influences, and the latter to those derived from the south, owing to proximity to old maritime trade-routes, whereby they received, and imitated, the Minyan goblets then prevalent in the Aegean areas. In the Late Helladic Period the culture of these two areas seems to have become identical. The particular problem as to the painted neolithic ware was not, however, solved, but in the light of the neolithic deposit found by Professor Robinson at Olynthus, which proves different from that found by Mr. Heurtley, it is hoped that the excavation of another neolithic site next season will clear up the problem of these two apparently distinct neolithic cultures.

Knossos.—This year Sir Arthur Evans continued on an extensive scale the task of reconstitution and reconstruction in the quarters east of the Central Court, the work being supervised by Mr. Piet De Jong, the architect of the School. With the aid of reinforced concrete the whole of the Hall of the Double Axes, including its eastern and southern porticoes, has been roofed over, and the remains of the upper floor relaid at its original height. The Gypsum pavement and other perishable features of what is the largest Palace hall have been saved from further depredation and the painted stucco remains in the hall above have also been secured and protected. The lobby of the Grand Staircase has also been entirely restored and roofed over, a replica of the great 'Shield Fresco' that belonged to its inner face being executed to fill its inner face by Monsieur E. Gilliéron. His skilful hand has also restored the 'Fish Fresco' on the north wall of the Queen's Megaron and the Spiral Frieze of the Bath-Room. The reconstitution of the area bordering the Grand Staircase has at the same time been continued to a level somewhat above that of the Central Court. One great advantage of this method of cement restoration—partly by means of imitation blocks—is that the new work can at once be recognised by the trained eye. Five months' work, with the employment of over fifty masons and carpenters, was devoted to this undertaking, from early in March to the beginning of August.

No extensive excavation took place, but mention must be made of the discovery near the House of the Frescoes of a Minoan well lined with over thirty cylinders of terracotta, so hard as to be at first mistaken for stone, incised with signs, some of them taken from the linear script. A very careful exploration of the area north of the Central Court has led to stratigraphic results of great interest. A complete scheme of the original upper system of the North Pillar Hall and Entrance Passage has been elaborated from the existing elements. Two great friezes of painted reliefs representing bull-grappling and bull-catching scenes, answering respectively to those of the Vapheio Cups, seem to have adorned the back-walls of Porticoes, running above the Bastions on either side.

The Library.—This session has been a notably successful one for the Library, in the matter of accessions, mostly due to generous donations; and certain welcome contributions of money have enabled more works to be purchased than the annual grant normally permits. As, moreover, additional shelving has been erected, space has been secured for expansion in some important sections (Byzantine History, Greek Literature, Religion and Travel). The total number of volumes in the Library, including pamphlets and periodicals, has now passed 8,000.

The accessions for 1927-28 numbered 281, of which 39 were pamphlets and 58 bound volumes of periodicals. The principal purchases include Langlotz, *Frühgriechische Bildhauerschulen*, Albizzati, *Vasi Dipinti del Vaticano* (as far as issued), Ed. Meyer, *Geschichte des Altertums*, vol. ii. 1 (new edn.), and new portions of *Antike Denkmäler*, *Inscriptiones Graecae* (Ed. Minor), Jacoby's *Fragmente der Griechischen Historiker*, and the German publication of the Miletus excavations.

Among gifts, mention must be made first of the Chairman's munificent present of 83 volumes dealing with Byzantine History from the library of the late Professor J. B. Bury, including texts in the Bonn series of Byzantine historians, costly monographs by Chalandon, Diehl, Schlumberger and others, and important pamphlets in various languages. A special book-plate has been inserted in each of these works. The Library is also much indebted to the generosity of Mr. Charles Eddy, Chairman of the Refugee Settlement Commission, for the gift of the American publication of the Excavations at Sardis, already extending to several volumes, as well as of *Excavations at Ur*, Pt. I, and Dörpfeld's *Alt-Ithaka*. Dr. Wm. Miller, another devoted benefactor of the School, has presented the new edition by Karolides of Paparrigopoulos's *Ἱστορία τοῦ Ἑλληνικοῦ Ἔθνους*, in addition to five volumes of his own historical works, including *Essays on the Latin Orient*, *The Ottoman Empire* (new edn.) and *Greece*. From the late Dr. D. G. Hogarth were received shortly before his death six important works published by the Oxford Press, namely, Hunter and Handford, *Aeneas on Sieecraft*, Kondakov, *The Russian Ikon* (English translation), Lobel, *Ἀλκαίου Μέλῃ*, Newell, *The Coinage of Demetrios Poliorcetes*, Pickard-Cambridge, *Dithyramb, Tragedy, Comedy*, and Rostovtzeff, *The Ancient World*.

As a result of publishing in the *Annual* a special list of *Desiderata*, the following works were received from various members of the Committee of the School, whose names follow: De Ridder, *Bronzes Antiques du Louvre* (Miss W. Lamb), *Catalogue of the Conservatori Museum*, by the British School at Rome (Mr. D. S. Robertson), Anderson-Spiers, *Architecture of Greece and Rome*, the new revised edition in two vols. (Mr. M. S. Thompson). Other donors to whom cordial thanks are due are Miss C. A. Hutton and Dr. J. G. Milne, two unfailing supporters, and Messrs. H. G. G. Payne, C. A. Raleigh Radford, G. A. D. Tait, Miss G. E. Todd, and Professor W. D. Woodhead; and for

miscellaneous gifts of maps and pamphlets, Mr. S. C. Atchley, Professor V. Gordon Childe, and the Skias family.

The following authors have given copies of their own works, of which only a selection can be enumerated: Sir Arthur Evans, *The Palace of Minos*, Vol. II., E. H. Freshfield, *Revised Manual of Roman Law*, A. W. Lawrence, *Later Greek Sculpture*, Professor J. L. Myres, *Political Ideas of the Greeks*, Sir Rennell Rodd, *Homer's Ithaca*, Professor P. N. Ure, *Sixth- and Fifth-Century Pottery from Rhitsona*, A. J. B. Wace, *A Cretan Statuette*. Pamphlets in English have been received from Messrs. A. R. Bellinger, H. Frankfort, J. P. Harland, H. G. G. Payne, Alan Rowe and Professor H. J. W. Tillyard; and in other European tongues from Messrs. Hammarstrom, E. Kjellberg, J. Sundwall, N. Svensson, Professor U. Wilcken, and Dr. N. Zupanic of Laibach. For publications in Greek the Library is indebted to Messrs. P. Axioutides, Ph. Koukoule, M. G. Michaelides and Professor A. D. Keramopoulos.

The following institutions have kindly sent gifts of books, pamphlets or reports:—The Trustees of the British Museum; the Cambridge University Press; the Governments of Egypt, India and Malta; the French Ministry of Instruction and Fine Arts; the American School at Athens; the Universities of Michigan and Toronto; the University of Uppsala; the Académie des Sciences d'Ukraine; the Greek Archaeological Service; the Σύλλογος Ὁφελιμῶν Βιβλίων, and Messrs. John Tiranti and Co.

On the occasion of the celebration of the centenary of the death of Captain Hastings, a small exhibition of relics was held under the auspices of the Greek Historical and Ethnological Society. Among the most important exhibits were certain books and documents from the Hastings archives in the Finlay Library, selected by the Director with the kind assistance of Dr. Wm. Miller. These were duly returned, with a cordial expression of thanks by Professor Rados, President of the above-named Society.

The School Property and Premises.—The Committee are glad to announce the recent completion of the sale to the Trustees of the American School of the vacant plot of land situated north of Speusippos St. The purchasers propose to erect a Hostel for their students on the site, which when completed will add to the architectural amenities of the neighbourhood, and ensure the exclusion of uncongenial buildings. The final negotiations in Athens between the Director and Professor Edward Capps, Chairman of the Managing Committee of the American School, were complicated by an unexpected claimant to ownership of part of the site; but, thanks to the unremitting assistance of Mr. Aristides Kyriakides, who was acting as legal adviser to both Schools in the matter of the sale, a satisfactory arrangement was arrived at, and the final deed of transfer was signed in August. As the Director had left Athens by that date, after signing a preliminary agreement, Mr. Atchley of the British Legation, kindly undertook to act on his behalf. This sale will not only bring a welcome addition to the School's financial resources, but will relieve the Committee of a

piece of land which they were unlikely ever to require for building purposes, and the retention of which had been more than once, and might again have been, a source of trouble and expense.

The School buildings have again required attention, as it was found that the roofs of both the Director's house and the Hostel were not impervious to heavy rain. The necessary work was completed in the spring of 1928, the defective tiles of the latter being replaced, and the terrace-flagstones on both buildings being re-pointed and coated with a waterproof mixture, with completely satisfactory results. Repairs and renewals of minor importance only have been put in hand this summer, but the outside painting of the Director's house will require to be re-done in 1929.

The garden and its requirements have also needed much attention. The veteran gardener installed by Mr. Wace was dismissed with a gratuity at the end of 1927, as he had got too old even for light work; an interim successor brought by the Director from Sparta (where he had proved a particularly diligent and trustworthy worker) did useful work for a few months, but owing to a breakdown in health had to return home; and a more suitable gardener, who lives close at hand, has now been taken on, and promises to be very satisfactory. The high cost of water continues to be a real hardship, and those who remember the garden will learn with regret that the three fine plane trees close to the Director's house have now all died and had to be cut down. A zinc tank has, however, been installed to catch the used bath-water at the Hostel, which enables a few beds close to it to be kept alive at least till the end of the session.

At Knossos Sir Arthur Evans has entirely renovated the old Taverna lying below the Villa Ariadne so as to be a convenient additional residence for students. New concrete floors have been put in above and a single and double bedroom and sitting room have been fully furnished. A verandah opening from these has been constructed looking on to pine-wood; and offices made beyond. Below a kitchen and work room have been arranged with a space that could be used as a commodious garage and an enclosed yard has been made outside.

Outside the Villa an outhouse made for an oven has been added to, re-arranged and re-roofed so as to form a separate room for an overseer or any other additional member of the staff. Certain necessary repairs to the Villa Ariadne, which should not prove expensive, will be put in hand early next session. It is satisfactory to be able to report that a new arrangement on favourable terms for the School has been made in respect of the leasing of the valuable vineyards forming part of the estate.

Acknowledgments.—It is pleasant—and indeed superfluous—to repeat that the School individually and collectively continues to receive every courtesy

and all possible help from Dr. Kourouniotes and the other members of the Greek Archaeological Service. The Director wishes especially to thank Professor G. P. Oikonomos and his Assistant, Dr. K. Konstantopoulos, for granting him every facility for work in the Numismatic Museum, and for frequent help in the matter of cleaning and identifying the coins from Sparta. For services in connection with excavations and work in local museums, special acknowledgment is gratefully made to Drs. Karachalios, Pelekides and the late Dr. Xanthoudides, at Sparta, Salonika and Candia respectively.

With our colleagues of the other Foreign Schools the most cordial relations continue. The British Minister, Sir Percy Loraine, and the personnel of the Legation have again earned the gratitude of the School for services of many kinds, and the Committee wish to tender their gratitude to Mr. Atchley for acting on the Director's behalf in the final formalities connected with the sale of the plot of land to the American School, as described above. In offering their acknowledgments to the officials of the Consular service, they learn with regret that Mr. R. W. Bullard, a good friend and frequent visitor to the School, is leaving Athens; and they thank with particular warmth the Consul-General and Vice-Consul at Salonika for kind and prompt action, and much trouble taken on the occasion of Mr. McMullen's serious illness whilst working there. The staff of the American Farm School near Salonika, for kindly allowing him to recuperate at the School, is also deserving of grateful recognition. Mr. G. L. Bailey and his staff at the Headquarters of the Lake Copais Company have again hospitably entertained members of the School visiting his neighbourhood. Thanks are tendered on Mr. Heurtley's behalf to Mr. and Mrs. Pierson of the Anglo-Greek Magnesite Company at Gerakiní in Chalcidice, and to Professor Dörpfeld for hospitality at Leukas. And, among various friends of the School who have enjoyed the use of the tennis-court, thanks are due to Mr. R. Turner of the British Legation for several generous gifts of tennis-balls.

Obituary.—The School has to deplore the death during the last twelve months of Dr. D. G. Hogarth, Miss Jane Harrison, Mr. Pandelli Ralli and Sir James Agg-Gardner.

The death of Dr. David Hogarth at the beginning of last session cast a gloom over the School, and deprived it of one who had been closely concerned with it from its very commencement. He was the second person to be admitted as a student (in 1886), and returned as Director in 1897 for three sessions. For many years before his death he had been a member of the Managing Committee. His services to Oxford, particularly as Keeper of the Ashmolean, to the Royal Geographical Society as President, and above all to his country in the War, have been commemorated in various memoirs recently published. But it is fitting in this Report to record gratefully the services he rendered to the School. Not only as an efficient Director and active excavator, but by his invariably wise counsel and warm-hearted encouragement of good work alike as a member of the Committee and informally, and by his unfailing generosity

in gifts of books to the Library, he shewed himself a true friend and benefactor, whose name will long be held in grateful remembrance.

The School has lost another good friend—for many years an active member of the Committee—in Miss Jane Harrison, who died during the summer. Though of late years her interests had led her away from classical archaeology, students for many years past have been much indebted to her for her *Mythology and Monuments of Ancient Athens*, *Introductory Studies in Greek Art*, *Prolegomena to Greek Religion* and other stimulating works, and as a link between Cambridge and the School she played an active and many-sided part. Not the least of her interests was the work of women-students at the School.

Sir James Agg-Gardner and Mr. Pandelli Ralli served on the Committee in the early days of the School and were two of its original Trustees.

The Committee take this opportunity of putting on record their deep regret on hearing news of the deaths of Professor P. Kavvadias, in July 1928, and of Dr. S. Xanthoudides, who died suddenly at Candia in September. The former, long the doyen of Greek archaeologists, had been in constant touch with, and a firm friend of, the British School ever since its foundation; the latter, also an archaeologist and scholar of great gifts and versatility, had invariably extended to all workers in Crete 'an obliging readiness to help and a friendly appreciation' (to quote from the memoir by Sir Arthur Evans published in *The Times* of September 21st).

Finance.—The Revenue Account for the year shews a debit balance of £149 10s. 7d. as compared with a similar balance of £451 4s. 2d. for the preceding year. Annual Subscriptions have increased from £863 to £900 which is a satisfactory feature, but expenses of maintenance of both House and Hostel are considerably higher, partly owing to necessary increases in wages and partly to the greater number of Students in residence. The year's expenses also include the cost of two Studentships one of which is properly applicable to the preceding year. The money received for sale of land, £2,500, is at present on Deposit but will shortly be invested.

Although the results shew some little improvement and some new permanent income will now be forthcoming from the proceeds of the land sold, the Revenue Account for the last two years shews a total deficit of over £600, and further financial support is essential if the work of the School is to be carried on with efficiency.

The Committee feel that the Report presents an unusually satisfactory account of the activities of the School, but are bound to add a note of warning as to its financial position. To enable it to carry on its work with full efficiency a large addition to the number of annual subscribers is urgently needed, and substantial contributions to an Endowment Fund would also be a great help to the Treasurer. Its claims to the support of all who are interested in the

progress of Classical Archaeology cannot be questioned, and the Committee appeal to all friends of the School to do their utmost to enlist further support, whether in the form of annual subscriptions or donations.

The following motion, proposed by MR. A. J. B. WACE and seconded by LADY EVANS, was carried unanimously :—

‘ That PROFESSORS J. L. MYRES, J. P. DROOP, A. J. TOYNBEE and MR. L. WHIBLEY be re-elected members of the Committee, that DR. W. R. HALLIDAY and MR. E. J. FORSDYKE be elected members of the Committee, and that MR. V. W. YORKE be re-elected Hon. Treasurer.’

The Chairman, LORD CRAWFORD, then moved the adoption of the Annual Report, which was seconded by PROFESSOR W. R. LETHABY and carried unanimously.

SIR ARTHUR EVANS then spoke on some recent discoveries at the British Museum concerning two reliefs among the Elgin Marbles and their probable relation to sculptures of the Northern Entrance at Knossos. He also described recent reconstruction-work at Knossos.

The Director, MR. A. M. WOODWARD, gave a retrospective account of the School's excavations at Sparta, 1924-1927.

After a vote of thanks to the Chairman, the proceedings came to an end.

1927-1928.

3RD OCTOBER, 1927, TO 2ND OCTOBER, 1928.

RECEIPTS AND EXPENDITURE ON CAPITAL ACCOUNT.

3RD OCTOBER, 1927, TO 2ND OCTOBER, 1928.

Donations as per List	£	s.	d.	Library	£	s.	d.
Entrance Fees	246	4	0	Balance being Excess of Receipts over Expenditure	81	16	11
	29	8	0		193	15	1
	<u>£275</u>	<u>12</u>	<u>0</u>		<u>£275</u>	<u>12</u>	<u>0</u>

THE MACEDONIAN EXPLORATION FUND.

3RD OCTOBER, 1927, TO 2ND OCTOBER, 1928.

	£	s.	d.		£	s.	d.
Balance from last Account	33	11	4	Grant (Mr. W. A. Heurtley)	50	0	0
Donation from British Association	50	0	0	Contribution towards Mr. Heurtley's Article in the Annual	30	0	0
				Balance	3	11	4
	<u>£83</u>	<u>11</u>	<u>4</u>		<u>£83</u>	<u>11</u>	<u>4</u>

KNOSSIAN TOMBS FUND.

	£	s.	d.		£	s.	d.
Balance from last Account	1	16	0	Balance	20	8	9
Amount refunded by Mr. E. J. Forsdyke	18	12	9				
	<u>£20</u>	<u>8</u>	<u>9</u>		<u>£20</u>	<u>8</u>	<u>9</u>

Examined, checked, and found correct,

CRANSTOUN TODD & Co.,

3 Cannon St., London, E.C. 4.

Chartered Accountants.

31st October, 1928.

DONATIONS—1927-1928.

	£	s.	d.
All Souls' College	50	0	0
Burn, A. R.	1	0	0
Collections, S.S. <i>Asia</i>	41	10	3
Collections, S.S. <i>Lotus</i>	92	6	9
Eddy, C.	5	0	0
Fanning, Miss	2	2	0
Holroyd, M.	10	0	0
Miller, W.	5	0	0
Royal Institute of British Architects	5	5	0
Spranger, J. A.	20	0	0
Thompson, M. S.	5	0	0
Warren, Mrs.	4	0	0
Queen's College, Oxford	5	0	0
	<u>£246</u>	<u>4</u>	<u>0</u>

ANNUAL SUBSCRIPTIONS—1927-1928.

	£	s.	d.
University of Cambridge	100	0	0
University of Oxford	50	0	0
McGill University	20	0	0
Victoria University of Manchester	5	0	0
University of London	25	0	0
University of Toronto	20	8	3
University College of South Wales and Monmouth- shire	2	0	0
University College, Reading	2	0	0
University College, Oxford	2	2	0
University of Tartu (Dorpat)	2	0	0
The Society for the Promotion of Hellenic Studies	100	0	0
Society of Antiquaries	5	5	0
Balliol College, Oxford	5	5	0
Gonville and Caius College, Cambridge	10	0	0
Christ Church, Oxford	30	0	0
Corpus Christi College, Oxford	5	0	0
Emmanuel College, Cambridge	5	0	0
King's College, Cambridge	10	0	0
Magdalen College, Oxford	20	0	0
New College, Oxford	5	0	0
Oriel College, Oxford	10	0	0
St. John's College, Oxford	5	0	0
Pembroke College, Cambridge	5	0	0
Somerville College, Oxford	2	2	0
Trinity College, Cambridge	10	10	0
Trinity College, Oxford	2	2	0
Wadham College, Oxford	2	2	0
Balliol College Library	3	3	0
Fisher Library	2	0	0
Leeds Library	2	0	0
London Library	2	0	0
St. John's College Library	2	0	0
Westminster School Library	1	1	0
Carlsberg Glyptothek, Copenhagen	2	0	0
Otago Institute, Dunedin	2	2	0
People's Free Reading Room and Library	2	0	0
Glyn Mills & Co.	5	5	0
City of Westminster	2	0	0
Archäologisches Institut der Deutscher Universität, Prague	2	0	0

 Carried forward £488 7 3

	£	s.	d.
Brought forward	488	7	3
Adcock, F. E.	2	2	0
Allen, T. W.	1	1	0
Ashby, Thomas	1	1	0
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- O'Connell, Miss K., 14, Clarendon Road,
Margate.

- Ormerod, Prof. H. A., M.C., 25a, Falkner Square, Liverpool.
- Oswald, J. W. Gordon, Esq. (of Aigas), Beaulieu, Inverness-shire, N.B.
- Palairot, M., Esq., Foreign Office, Whitehall, S.W. 1.
- Pantin, Mrs. W. E. P., 17, Dewhurst Road, West Kensington, W. 14.
- *Parker, W. Rushton, Esq., The Royal Institution, 21, Albemarle Street, W. 1.
- Payne, H. G. G., Esq., British School, Athens.
- Pearson, Miss E. R., M.A., 4, Woburn Mansions, Francis Street, W.C. 1.
- Penoyre, John, Esq., C.B.E., 8, King's Bench Walk, Inner Temple, E.C. 4.
- Penrose, Dame Emily, M.A., 14a, Belsize Park Gardens, N.W. 3.
- Pesel, Miss Louisa, Elwell Manor, Weymouth.
- Petrococcino, D. P., Esq., C.B.E., 25, Rue de Timoleon, Athens.
- Pickard-Cambridge, Prof. A. W., The Grange, Ecclesall, Sheffield.
- Piddington, J. G., Esq., c/o Messrs. Scott, Bell, & Co., 15, Queen Street, E.C. 4.
- Pollock, The Right Hon. Sir F., Bart., 21, Hyde Park Place, W. 2.
- Powell, Miss E., The Library, Somerville College, Oxford.
- Rackham, H., Esq., Christ's College, Cambridge.
- Radford, Miss E., St. Anthony, nr. Portscatho, Cornwall.
- Rendall, The Rev. G. H., Litt.D., Dedham House, Dedham, Essex.
- Rendel, G. W., Esq., c/o Foreign Office, Whitehall, S.W. 1.
- Richards, Miss C. D., 11, Ainslie Place, Edinburgh.
- Richter, Miss G. M. A., Metropolitan Museum, New York.
- Robertson, Prof. D. S., Trinity College, Cambridge.
- Robinson, Dr. W., Carlton House, Sunderland.
- Rodd, Sir Rennell, G.C.B., G.C.M.G., 25, Cavendish Square, W. 1.
- Rothschild, The Lord, 148, Piccadilly, W. 1.
- Routh, H. V., Esq., Wyldeways, The Avenue, North End, Hampstead, N.W. 3.
- Rush, Mrs., Farthinghoe Lodge, Brackley, Northants.
- Russell, A. G., Esq., 169c, Bedford Street, S., Liverpool.
- Russell, T. B., Esq., Radbrook Cottage, Binfield Heath, Henley-on-Thames.
- Sadler, Sir Michael, C.B., K.C.S.I., LL.D., D.Litt., University College, Oxford.
- Salter, Mrs., The Crown House, Newport, Essex.
- Samuel, Sir Herbert, 35, Porchester Terrace, W. 2.
- Saumarez, The Right Hon. Lord de, Shrubland Park, Coddanham, Suffolk.
- Scott, C. P., Esq., The Firs, Fallowfield, Manchester.
- Seaman, Sir Owen, 2, Whitehall Court, S.W. 1.
- Seebohm, Hugh, Esq., Poynder's End, Hitchin.
- Seltman, C. T., Esq., 39, Barton Street, Cambridge.
- Sikes, E. E., Esq., St. John's College, Cambridge.
- Sloane, Miss E. J., 8, University Road, Leicester.
- Smith, A. H., Esq., C.B., 2, Balfour Road, Weybridge.
- *Smith, Admiral A. H., 87, Gloucester Place, W. 1.
- Smith, Sir Cecil Harcourt-, C.V.O., LL.D., 62, Rutland Gate, S.W. 7.
- Sowles, F., Esq., The Rookery, Thetford, Norfolk.
- *Spranger, J. A., Esq., 4, Via Micheli, Florence.
- Stawell, Miss, 39, Arundel Gardens, W. 11.
- Stewart-Richardson, Miss G., 12, Ilissos Street, Athens.
- Stone, Miss, c/o British School, Athens.
- Tallents, Mrs., St. John's Jerusalem, Sutton-at-Hone, Kent.
- Tancock, Lt.-Col. A. C., c/o Messrs. Cox & Co., Charing Cross, W.C. 2.
- Taylor, C. F., Esq., Clifton College, Clifton, Bristol.
- Teesdale, C., Esq., Bure House, Lammas, Norwich.
- Temperley, R., Esq., 11, Windsor Terrace, Newcastle-on-Tyne.
- *Thompson, M. S., Esq., Highlands, Redhill, Surrey.
- *Tillyard, Prof. H. J. W., University College, Cardiff.
- Tod, M. N., Esq., O.B.E., Oriel College, Oxford.
- Toynbee, Prof. A. J., 3, Medina Place, St. John's Wood, N.W. 8.
- Trevelyan, Prof. G. M., Trinity College, Cambridge.
- Tufnell, Miss Olga, c/o Egyptian Exploration Society, London.
- Tuke, Miss Margaret, Pegsdon Barns, Hitchin.
- Turle, Capt. C., R.N., c/o The Admiralty, Whitehall, S.W. 1.
- Turner, R., Esq., c/o The Foreign Office, Whitehall, S.W., 1.
- Ure, Prof. P. N., University College, Reading.

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| <p>Usher, Rev. P., Seend. Wilts.</p> <p>Vince, J. H., Esq., Esp Hall, Ulpha, Cumberland.</p> <p>Wace, A. J. B., Esq., Victoria and Albert Museum, S.W. 7.</p> <p>Waldis, Dr. J., Musseggstrasse, 33, Lucerne, Switzerland.</p> <p>Walker, J. S., Esq., 9, Odos Kriezotou, Athens.</p> <p>Warren, Mrs. E., c/o Victoria Club for Ladies, 36, Grosvenor Place, S.W. 1.</p> <p>West, H. H., Esq., The Chase, Lower Bourne, Farnham, Surrey.</p> <p>Whatley, N. W., Esq., Clifton College, Bristol.</p> <p>Whibley, Leonard, Esq., The Dial House, Frensham, Farnham, Surrey.</p> <p>Wigram, Rev. Dr. W. A., D.D., Watling House, St. Albans.</p> | <p>Willans, J. B., Esq., Dolforgan, Kerry, Montgomeryshire.</p> <p>Wilson, Sir Henry, K.C.M.G., Pen-craig Court, Ross-on-Wye.</p> <p>Wilson, Lt.-Col. H. C. B.</p> <p>Withers, P., Esq., Gouldern Court, Banbury.</p> <p>Woodhouse, Prof. W. J., The University, Sydney, N.S.W.</p> <p>Woodward, A. M., Esq., 8, Gloucester Walk, W. 8.</p> <p>Woodward, W. H., Esq., Burlington Fine Arts Club, 17, Savile Row, W. 1.</p> <p>Yorke, V. W., Esq., Farringdon Works, Shoe Lane, E.C. 4.</p> <p>*Zimmern, Prof. A. E., 43, St. James' Court, Buckingham Gate, S.W. 1.</p> |
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DIRECTORS OF THE SCHOOL.

1886—1929.

- *F. C. PENROSE, M.A., D.C.L., LL.D., F.R.S., 1886—1887.
 ERNEST A. GARDNER, Litt.D., 1887—1895.
 CECIL HARCOURT-SMITH, LL.D., C.V.O., 1895—1897.
 *DAVID G. HOGARTH, D.Litt., C.M.G., 1897—1900.
 R. CARR BOSANQUET, M.A., 1900—1906.
 R. McG. DAWKINS, M.A., 1906—1914.
 A. J. B. WACE, M.A., 1914—1923.
 A. M. WOODWARD, M.A., 1923—1929.
 H. G. G. PAYNE, M.A., 1929—

HONORARY STUDENTS OF THE SCHOOL.

1886—1928.

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| *Prof. J. B. Bury.
LL.D., Litt.D., D.Litt. | King's College, Cambridge. Elected 1895. |
| Sir Arthur J. Evans.
LL.D., D.Litt., F.R.S. | Late Keeper of the Ashmolean Museum, Oxford. Elected 1895. |
| Prof. J. Linton Myres.
M.A., D.Sc. (Wales). | Late Fellow of Magdalen College, Oxford. Elected 1896. |
| Prof. Ernest Gardner.
Litt.D. | Director of the School, 1887—1895. Elected 1897. |
| *Prof. A. van Millingen.
M.A., D.D. | Professor of History at Robert College, Constantinople. Elected 1904. |
| *W. H. Forbes. M.A. | Late Fellow of Balliol College, Oxford. Elected 1906. |
| Prof. W. J. Woodhouse. | Professor in the University of Sydney. Formerly Student of the School. Elected 1908. |
| A. J. B. Wace. M.A. | Late Fellow of Pembroke College, Cambridge. Director of the School, 1914—1923. Elected 1912. |
| Prof. J. D. Beazley.
M.A. | Student and Tutor of Christ Church, Oxford. Elected 1914. |
| *E. N. Gardiner. D.Litt. | Corpus Christi College, Oxford. Elected 1914. |
| Prof. R. McG. Dawkins.
M.A., Litt.D., Ph.D. | Hon. Fellow of Emmanuel College, Cambridge. Director of the School, 1906—1914. Elected 1914. |
| *F. W. Hasluck. M.A. | Late Fellow of King's College, Cambridge. Formerly Assistant Director and Librarian of the School. Elected 1915. |
| W. Miller. M.A. | Elected 1926. |
| M. N. Tod. M.A.,
F.B.A., O.B.E. | Fellow of Oriel College, Oxford. Elected 1929. |

* Deceased.

STUDENTS OF THE SCHOOL.¹

1886—1930.

Ernest A. Gardner. Litt.D.	Hon. Fellow of Gonville and Caius College. Vice-Chancellor (1923—26), Yates Professor of Archaeology (1896—1928) and Public Orator in the University of London. Emeritus Professor and Hon. Fellow of University College, London. Admitted 1886—87 as Cambridge and Craven University Student. Director of the School, 1887—1895. Hon. Student of the School. President of the Hellenic Society.
*David G. Hogarth. M.A., D.Litt., C.M.G.	Fellow and formerly Tutor of Magdalen College, Oxford, and first Craven Fellow. Keeper of the Ashmolean Museum, Director of the School 1897—1900. Admitted 1886—87. Re-admitted (for work in Cyprus) 1887—88.
*Rupert C. Clarke. M.A.	Exeter College, Oxford. Rector of Ellesborough, Bucks, and Rural Dean of Wendover. Admitted 1886—87.
F. H. H. Guillemard. M.A., M.D., F.L.S., etc.	Gonville and Caius College, Cambridge. First University Reader in Geography. Admitted (for work in Cyprus) 1887—88.
Montague R. James. O.M., Litt.D.	Provost of Eton. Late Director of the Fitzwilliam Museum. Admitted (for work in Cyprus) 1887—88, with grant of £100 from the University, Cambridge.
R. Elsey Smith. F.R.I.B.A.	Professor of Architecture and Construction, University College, London. Appointed to Studentship of Royal Institute of British Architects, 1887—88.
R. W. Schultz Weir (R. Weir Schultz).	Admitted as Gold Medallist and Travelling Student in Architecture of the Royal Academy of Arts, 1887—88. Re-admitted 1888—89, 1889—90.
*Sidney H. Barnsley.	Admitted as Student of the Royal Academy, 1887—88. Re-admitted 1889—90, 1890—91.
J. A. R. Munro. M.A.	Rector of Lincoln College, Oxford. Admitted (for work in Cyprus) 1888—89. Re-admitted (for same purpose) 1889—90.
H. Arnold Tubbs. M.A.	Pembroke College, Oxford. Professor of Classics at University College, Auckland, N.Z. Craven University Fellow. Admitted (for work in Cyprus) 1888—89. Re-admitted (for same purpose) 1889—90.
Sir J. G. Frazer. O.M., LL.D., D.C.L.	Fellow of Trinity College, Cambridge. Admitted 1889—90.
†William Loring. M.A.	Late Fellow of King's College, Cambridge. Warden of Goldsmiths' College, New Cross. Secretary of the School, 1897—1903. Appointed to Cambridge Studentship, 1889—90. Re-admitted as Craven University Student, 1890—91, 1891—92, and 1892—93.

¹ * Before a name signifies "deceased." † Signifies "died on Active Service." For the war-service, military and otherwise, rendered by Students of the School, see Vol. XXIII, p. viii.

* Deceased.

† Died of wounds, October 22nd, 1915.

- W. J. Woodhouse. M.A. Queen's College, Oxford. Professor of Greek in the University of Sydney, N.S.W. Formerly Lecturer in Ancient History and Political Philosophy at the University of St. Andrews. Appointed to Oxford Studentship, 1889-90. Re-admitted as Craven University Fellow, 1891-92 and 1892-93. Re-admitted 1908, 1921. Honorary Student of the School.
- G. C. Richards. M.A. Late Fellow of Hertford College. Canon of Durham and Professor of Greek in the University of Durham. Admitted as Craven University Fellow, 1889-90. Re-admitted 1890-91.
- O. H. Parry. M.A. Magdalen College, Oxford. Vicar of All Hallows, East India Dock. Formerly Archbishop's Missioner to the Nestorian Christians. Admitted 1889-90.
- J. F. R. Stainer. M.A., B.C.L. Magdalen College, Oxford. Admitted 1889-90.
- *R.A.H. Bickford-Smith. M.A., F.S.A. Trinity College, Cambridge. Admitted 1889-90.
- *A. G. Bather. M.A. Late Fellow of King's College, Cambridge. Late Assistant Master at Winchester College. Admitted 1889-90. Re-admitted 1891-92, on appointment to the Cambridge Studentship; 1892-93 as Prendergast Greek Student; and again, 1893-94, as Cambridge Student.
- E. E. Sikes. M.A. Fellow and Tutor of St. John's College, Cambridge. Appointed to Cambridge Studentship, 1890-91.
- J. G. Milne. D.Litt. Corpus Christi College, Oxford. Late Assistant Secretary in the Board of Education. Appointed to Oxford Studentship, 1890-91.
- H. Stuart Jones. D.Litt., F.B.A. Fellow and formerly Tutor of Trinity College, Oxford. Principal of the University College of Wales. Late Camden Professor of Ancient History in the University of Oxford. Formerly Director of the British School at Rome. Admitted as Craven University Fellow, 1890-91. Re-admitted 1892-93.
- Miss Eugénie Sellers (Mrs. S. Arthur Strong). Litt.D. (Manchester), LL.D., F.S.A. Life Fellow of Girton College, Cambridge. Late Assistant Director of the British School at Rome. Formerly Keeper of the Duke of Devonshire's Collections. Admitted 1890-91.
- F. Brayne Baker. M.A. Sometime Scholar of Christ's College, Cambridge. Assistant Master at Malvern College. Admitted 1891-92.
- C. C. Inge. M.A. Magdalen College, Oxford. Vicar of St. Giles', Oxford. Appointed 1891-92 to the Oxford Studentship.
- E. F. Benson. B.A. King's College, Cambridge. Admitted 1891-92, with grant of £100 from the Worts Fund at Cambridge; 1892-93 on appointment to the Cambridge Studentship; 1893-94 as Craven Student; and 1894-95 as Prendergast Student.
- J. G. Piddington. B.A. (J. G. Smith). Magdalen College, Oxford. Admitted 1891-92. Re-admitted 1895-96.
- V. W. Yorke. M.A. Late Fellow of King's College, Cambridge. Hon. Treasurer of the School. Admitted 1892-93. Re-admitted 1893-94.

* Deceased.

- J. L. Myres. D.Sc.,
M.A. Wykeham Professor of Ancient History in the University of Oxford. Formerly Fellow of Magdalen College, Oxford. Student and Tutor of Christ Church. University Lecturer in Classical Archaeology. Gladstone Professor of Greek in the University of Liverpool. Admitted 1892—93 as Craven Fellow. Re-admitted 1893—94 and 1894—95. Hon. Student of the School.
- R. J. G. Mayor. M.A., C.B. Late Fellow of King's College, Cambridge. Assistant Secretary in the Board of Education. Admitted 1892—93.
- R. C. Bosanquet. M.A. Trinity College, Cambridge. Late Professor of Classical Archaeology in the University of Liverpool. Assistant Director of the School, 1899—1900. Director 1900—1906. Admitted 1892—93. Re-admitted 1894—95. Re-admitted as Craven University Student 1895—96 and 1896—97.
- Sir J. M. Cheetham. M.A., K.C.M.G. Christ Church, Oxford. Late H.M. Envoy Extraordinary and Minister Plenipotentiary at Copenhagen. Admitted (Oxford Studentship) 1892—93.
- E. R. Bevan. D.Litt., LL.D. New College, Oxford. Admitted 1893—94.
- A. F. Findlay. M.A. Sent out as holder of Brown-Downie Fellowship by the United Presbyterian Church, Divinity Hall, Edinburgh. Admitted 1894—95.
- J. G. Duncan. M.A., B.D. Sent out from Aberdeen by the Church of Scotland. Minister of Kirkmichael, Ballindalloch, N.B. Admitted 1894—95.
- J. E. Brooks. M.A. St. Peter's College, Cambridge. Admitted 1894—95. Re-admitted as Associate 1896—97.
- *H. Awdry. M.A. New College, Oxford. Assistant Master at Wellington College. Admitted 1894—95.
- Duncan Mackenzie. M.A. (Edin.), Ph.D. (Vienna). Universities of Edinburgh and Vienna. Carnegie Fellow in History at the University of Edinburgh. Archaeological Curator at Knossos 1926—29. Admitted 1895—96. Re-admitted 1896—97, 1897—98 and 1898—99.
- Archibald Paterson. University of Edinburgh. Admitted 1895—96.
- C. R. Rowland Clark. Student of the Royal Academy. Appointed 1895—96, and re-appointed 1896—97, by the Managing Committee to an Architectural Studentship.
- C. C. Edgar. B.A. Oriel College, Oxford. Inspector of Antiquities for Lower Egypt. Admitted 1895—96, and re-admitted 1896—97 (as Craven University Fellow), 1897—98 and 1898—99.
- F. R. Earp. M.A. Late Fellow of King's College, Cambridge. Admitted 1896—97.
- *F. A. C. Morrison. M.A. Jesus College, Cambridge. Admitted (as Prendergast Greek Student) 1896—97.
- H. H. West. M.A. Formerly of Trinity College, Cambridge. Admitted 1896—97.
- Miss C. A. Hutton. Girton College, Cambridge. Hon. Secretary of the Society for the Promotion of Hellenic Studies. Joint Editor of the *Annual*, 1906—26. Admitted 1896—97.

- J. G. C. Anderson. M.A. Camden Professor of Ancient History in the University of Oxford. Formerly Fellow of Lincoln College. Student, Tutor, and sometime Senior Censor of Christ Church, Oxford. Admitted (as Craven University Fellow) 1896-97.
- J. W. Crowfoot. M.A. Brasenose College, Oxford. Director of the British School of Archaeology in Jerusalem. Late Director of Education, Sudan Government. Admitted, on appointment to the Oxford Studentship, 1896-97. Re-admitted 1897-98.
- W. W. Reid. B.D. Universities of Aberdeen and Edinburgh. Minister of the Church of Scotland, Dumbarton, N.B. Admitted, as holder of Blackie Travelling Scholarship, 1896-97.
- A. E. Henderson. F.S.A., F.R.I.B.A. Owen Jones Student of Royal Institute of British Architects, 1897-98. Admitted 1897-98. Re-admitted 1898-99, 1901-2, and 1902-3.
- W. A. Curtis. D.Litt., D.D. (Edin.). Heriot Scholar of Edinburgh University. Regius Professor of Biblical Criticism and Biblical Antiquities in the University of Edinburgh. Formerly Professor of Systematic Theology in the University of Aberdeen. Admitted 1897-98.
- A. J. Spilsbury. M.A. Queen's College, Oxford. Head Master of Wakefield Grammar School. Formerly Senior Classical Master, City of London School. Admitted 1897-98, on appointment to the Oxford Studentship.
- E. B. Hoare. Magdalen College, Oxford. Admitted 1897-98, as Architectural Student.
- J. C. Lawson. M.A. Fellow, Tutor and Lecturer of Pembroke College, Cambridge. Admitted as Craven University Student, 1898-99. Re-admitted 1899-1900.
- C. D. Edmonds. M.A. Emmanuel College, Cambridge. Assistant Master at Berkhamstead School. Formerly at Aldenham School and at Royal Naval College, Osborne. Admitted as Prendergast Student, 1898-99.
- Sir John H. Marshall, Kt. C.I.E., Litt.D., F.S.A. Scholar of King's College, Cambridge. Director-General of the Archaeological Survey of India. Admitted 1898-99. Re-admitted as Prendergast Student, 1900-1, Craven Student, 1901-2.
- *Clement Gutch. M.A. King's College, Cambridge. Lecturer at St. John's College, Cambridge. Admitted, 1898-99, on appointment to the Cambridge Studentship.
- F. B. Welch. M.A. Magdalen College, Oxford. British Representative on the Commission mixte de l'Organisation des Populations Gréco-Bulgare. Formerly Vice-Consul, Athens. Admitted as Craven University Fellow, 1898-99. Re-admitted 1899-1900.
- T. D. Atkinson. F.R.I.B.A. Surveyor to the Dean and Chapter of Ely, to the Dean and Chapter of Winchester, and to the Warden and Fellows of Winchester College. Admitted as Architectural Student, 1898-99.
- J. K. Fotheringham. M.A., D.Litt. Merton and Magdalen Colleges, Oxford. Formerly Fellow of Magdalen College, Oxford. Reader in Ancient History in the University of London. Assistant in the University Observatory, Oxford. Admitted on appointment to Oxford Studentship, 1898-99.

* Deceased.

- Canon J. H. Hopkinson. M.A. University College, Oxford. Organiser of Religious Education in the Diocese of Carlisle. Formerly Warden of Hulme Hall and Lecturer in Classical Archaeology, University of Manchester. Admitted as Craven University Fellow, 1899—1900 and 1900—1.
- *Miss O. C. Köhler (Mrs. Charles Smith). Girton College, Cambridge. Admitted 1899—1900.
- D. Theodore Fyfe. F.R.I.B.A. Surveyor to the Dean and Chapter of Chester. Master of the School of Architecture, Cambridge. Architectural Association Travelling Student, 1899. Admitted 1899—1900, on appointment to Architectural Studentship.
- †K. T. Frost. M.A., F.R.G.S. Brasenose College, Oxford. Lecturer at the Queen's University, Belfast. Admitted on appointment to the Oxford Studentship, 1900—1.
- R. D. Wells. M.A., F.R.I.B.A. Trinity College, Cambridge. Admitted on appointment to the Architectural Studentship, 1900—1.
- John Penoyre. M.A., C.B.E. Keble College, Oxford. Secretary and Librarian to the Society for the Promotion of Hellenic Studies. Secretary to the British School at Athens, 1905—1919. Admitted 1900—1. Re-admitted 1906—7, 1907—8.
- Marcus N. Tod. M.A., F.B.A., O.B.E. Fellow of Oriel College, Oxford, and University Reader in Greek Epigraphy. Craven University Fellow. Assistant-Director of the School 1902—4. Admitted on appointment to "Senior Studentship," 1901—2. Honorary Student of the School.
- *F. W. Hasluck. M.A. Sometime Fellow of King's College, Cambridge. Assistant Director and Librarian of the School from 1906—1915. Admitted on appointment to Cambridge Studentship 1901—2. Re-admitted 1902—3, 1904—5, 1905—6. Honorary Student of the School.
- C. Heaton Comyn. F.R.I.B.A., M.R.San.I. Admitted on appointment to the Architectural Studentship, 1901—2. Re-admitted 1903—4.
- Miss H. L. Lorimer. M.A. Girton College, Cambridge. Fellow of Somerville College. University Lecturer in Homeric Archaeology, Oxford. Admitted as Pfeiffer Travelling Student, 1901—2. Re-admitted 1910—11, 1921—22.
- Baroness E. Rosenörn-Lehn. Royal Holloway College, and University College, London. Admitted 1901—2.
- A. P. Oppé. B.A. New College, Oxford. Examiner in the Board of Education. Sometime Lecturer in Greek at St. Andrews University. Lecturer in Ancient History at Edinburgh University. Deputy Director and Secretary Victoria and Albert Museum. Admitted 1901—2.
- W. L. H. Duckworth. M.D., Sc.D. Fellow of Jesus College, Cambridge. University Lecturer in Physical Anthropology. Admitted 1902—3.
- C. T. Currelly. M.A., F.R.G.S., F.R.S.C. Victoria College, Toronto. Director of the Royal Ontario Museum. Formerly Assistant to Professor Flinders Petrie, under the Egypt Exploration Fund. Admitted 1902—3. Re-admitted 1903—4.
- R. McG. Dawkins. M.A. Hon. Fellow of Emmanuel College, Cambridge. Bywater Professor of Byzantine and Modern Greek Language and Literature in the University of Oxford. Director of the School from 1906—14. School Student. Admitted as Craven Student, 1902—3. Re-admitted 1903—4, 1904—5, 1905—6.

* Deceased.

† Killed in action, September 4th, 1914.

- E. S. Forster. M.A., F.S.A., M.B.E. Bishop Frazer's Scholar, Oriel College, Oxford. Professor of Greek in the University of Sheffield. Formerly Assistant Lecturer in the University College of N. Wales. Admitted on appointment to the Oxford Studentship, 1902-3. Re-admitted 1903-4, with grants from the Craven Fund and Oriel College.
- A. J. B. Wace. M.A. Formerly Fellow of Pembroke College, Cambridge. Deputy Keeper in the Victoria and Albert Museum. Sometime Lecturer in Ancient History and Archaeology in the University of St. Andrews. Norton Lecturer of the American Archaeological Institute, 1923-24. Prendergast Student. Craven Student. Admitted 1902-3. Re-admitted 1903-4, 1904-12. Director of the School, 1914-23. Honorary Student of the School.
- †E. W. Webster. M.A. Fellow of Wadham College, Oxford. Taylorian Scholar in German, 1901. John Locke Scholar in Mental Philosophy 1904. Admitted 1902-3.
- J. B. Fulton. A.R.I.B.A. Soane Student. Admitted 1902-3.
- E. F. Reynolds. Admitted 1902-3.
- M. Cary. D.Litt. (M. O. B. Caspari.) Late Scholar of Corpus Christi College, Oxford. Reader in Ancient History in the University of London. University Scholar in German. Admitted 1903-4.
- J. L. Stokes. B.A. Formerly Scholar of Pembroke College, Cambridge. Librarian of Charterhouse School since 1905. Admitted (as Holder of the Prior Scholarship from Pembroke College), 1903-4.
- Miss M. K. Welsh (Mrs. A. M. Daniel.) Newnham College, Cambridge. Holder of the Marion Kennedy Studentship. Admitted 1903-4.
- †G. Dickins. M.A. Fellow of St. John's College, Oxford. Craven University Fellow. Admitted 1904-5, 1905-6. Re-admitted as School Student, 1906-7. Re-admitted 1907-8, 1908-9, 1912-13.
- C. C. T. Doll. M.A. Trinity College, Cambridge. Superintending Architect at the excavations at Knossos 1905-12. Admitted 1904-5.
- C. H. Hawes. M.A. Trinity College, Cambridge. Assistant Director, Boston Museum of Fine Arts. Late Professor of Anthropology, Dartmouth College, U.S.A. Admitted 1904-5, 1908-9.
- W. A. Kirkwood. M.A. (Harvard), Ph.D. (Harvard). University College, Toronto. Registrar of Trinity College, Toronto. Admitted 1904-5.
- H. J. W. Tillyard. M.A., D.Litt. (Edinburgh). Caius College, Cambridge. Professor of Greek at University College, Cardiff. Late Reader in Russian, University of Birmingham. Formerly Lecturer in Greek, University of Edinburgh. Admitted 1904-5 as Assistant Librarian. Re-admitted 1905-6 (on appointment to Studentship), 1906-7, 1908-9. Re-admitted 1912-13.
- Miss G. M. A. Richter. Litt.D. Girton College, Cambridge. Keeper of the Department of Classical Antiquities, Metropolitan Museum of Art, New York. Admitted 1904-5.

† Killed in action, April 9th, 1917.

† Died of wounds, July 17th, 1916.

- J. P. Droop. M.A. Trinity College, Cambridge. Professor of Classical Archaeology in the University of Liverpool. Late Assistant to Dr. Stein in the arrangement of his collections. Admitted 1905—6, 1906—7 (Pendergast Student), 1907—8 (School Student), 1908—9, 1910—11, 1912—13, 1913—14. Re-admitted 1921—22.
- Miss M. Hamilton. M.A., D.Litt. (Mrs. L. Caskey). University of St. Andrews. Holder of a Research Fellowship under the Carnegie Trust. Admitted 1905—6, 1906—7.
- A. C. B. Brown. M.A. Scholar of New College, Oxford. Fereday Fellow of St. John's College, Oxford. Formerly Assistant Lecturer in Classics, Manchester University. Assistant Master at Marlborough College. Admitted 1905—6.
- F. Orr. Admitted 1905—6.
- R. Traquair. F.R.I.B.A. Admitted 1905—6 (on appointment to an Architectural Studentship). Professor of Architecture, McGill University, Montreal. Re-admitted 1906—7, as Student of the Byzantine Fund.
- Miss E. B. Abrahams. M.A. (Mrs. Culley). Bedford College, London. Joint Editor of the *Annual*. Admitted 1905—6.
- W. J. Farrell. M.A., M.C. Late Fellow of Jesus College, Cambridge. Education Officer under Palestine Administration. Admitted 1906—7, 1907—8, 1908—9, 1909—10.
- Walter S. George. Travelling Student in Architecture of the Royal College of Art. Soane Medallist of Royal Institute of British Architects. Late Assistant to Architects of Imperial Delhi. Admitted 1906—7. Re-admitted 1908—9, 1909—10, as student of the Byzantine Research Fund. Re-admitted 1912—13.
- T. E. Peet. M.A. Queen's College, Oxford. Officer of Egypt Exploration Society and Professor of Egyptology in the University of Liverpool. Admitted as Craven Fellow, 1906—7, and as Pelham Student in the British School at Rome 1908—9.
- A. M. Woodward. M.A. Late Classical Demy of Magdalen College, Oxford. Director of the School, 1923—29. Formerly Lecturer in Ancient History at the University of Leeds. Assistant Director, 1909—10, 1922—23. Admitted 1906—7, 1907—8, 1908—9.
- W. M. Calder. LL.D. Christ Church, Oxford. Professor of Greek in the University of Edinburgh. Formerly Wilson Travelling Fellow, Aberdeen University. Research Student, Brasenose College, Oxford. Admitted 1907—8.
- W. Harvey. Gold Medallist and Travelling Student of the Royal Academy. Admitted 1907—8.
- H. Pirie-Gordon. M.A., D.S.C. Magdalen College, Oxford. Admitted 1907—8.
- M. S. Thompson. M.A., O.B.E. Corpus Christi College, Oxford. Holder of Chas. Oldham Scholarship. Craven Fellow. Admitted 1907—8, 1908—9, 1909—10, 1910—11, 1911—12. Hon. Secretary of the School, 1919—27.
- A. C. Sheepshanks. B.A. Trinity College, Cambridge. Assistant Master at Eton. Admitted 1907—8.
- N. Whatley. M.A. Late Fellow of Hertford College, Oxford. Headmaster of Clifton College. Admitted 1907—8.

- †G. L. Cheesman. M.A. Fellow and Lecturer of New College, Oxford. Admitted 1908-9.
- A. W. Gomme. B.A. Trinity College, Cambridge. Lecturer in Greek History and Archaeology, University of Glasgow. Previously Assistant Lecturer in Classics, Liverpool University. Prendergast Student. Admitted 1908-9, 1919-20, 1922-23.
- L. B. Budden. M.A., A.R.I.B.A. Professor in the School of Architecture of the University of Liverpool. Admitted 1909-10.
- S. W. Grose. M.A. Christ's College, Cambridge. Fellow and Tutor of Christ's College, Cambridge. From 1914, cataloguing McClean Collection of Greek Coins in the Fitzwilliam Museum. School Student. Admitted 1909-10.
- H. A. Ormerod. M.A., M.C. Queen's College, Oxford. Rathbone Professor of Ancient History in the University of Liverpool. Late Professor of Classics in the University of Leeds. Admitted 1909-10, 1910-11.
- H. H. Jewell. Royal Academy Gold Medallist. Admitted 1909-10.
- W. R. Halliday. M.A., LL.D. (Glas.) New College, Oxford. Principal of King's College, University of London. Late Rathbone Professor of Ancient History in the University of Liverpool. Craven Fellow. Admitted 1910-11. Re-admitted 1912-13.
- Miss D. Lamb. M.B.E. (Lady Brooke). Newnham College, Cambridge. Admitted 1910-11. Re-admitted 1913-14.
- Miss L. E. Tennant (Mrs. F. J. Watson Taylor). Admitted 1910-11.
- E. S. G. Robinson. M.A. Christ Church, Oxford. Assistant in the Coin and Medal Department, British Museum. School Student. Admitted 1910-11.
- L. B. Tillard. B.A. St. John's College, Cambridge. Admitted 1910-11.
- A. J. Toynbee. B.A. Sometime Fellow of Balliol College, Oxford. Late Koraes Professor of Byzantine and Modern Greek Language, Literature and History at King's College, University of London. Admitted 1911-12. Re-admitted 1920-21.
- R. S. Darbshire. B.A. Balliol College, Oxford. Admitted 1911-12.
- Miss M. M. Hardie. M.A. (Mrs. F. W. Hasluck). Newnham College, Cambridge. Admitted as School Student, 1911-12.
- E. M. W. Tillyard. M.A., O.B.E. Late Fellow of Jesus College, Cambridge. Admitted 1911-12.
- M. L. W. Laistner. M.A. Jesus College, Cambridge. Professor of Ancient History at Cornell University, Ithaca, N.Y. Late Reader in Ancient History in the University of London. Craven Student. Admitted 1912-13. Re-admitted 1913-14 as School Student.
- S. Casson. M.A. Lincoln College, Oxford, and Senior Scholar of St. John's College. Fellow of New College. University Lecturer in Classical Archaeology. Assistant Director of the School, 1919-1922. School Student. Admitted 1912-13. Re-admitted 1913-14.
- R. S. Lambert. Repton School. In charge of the Adult Education Section of The British Broadcasting Corporation.

† Killed in action, August 10th, 1915.

- Gordon Leith.
C. A. Scutt. M.A. Holder of Herbert Baker Studentship. Admitted 1912—13.
Clare College, Cambridge. Professor of Greek in the University of Melbourne, Victoria. Prendergast Student of the University of Cambridge. Admitted 1912—13. Re-admitted 1913—14.
- †R. M. Heath. B.A. Oriel College, Oxford. Craven Fellow. Admitted 1913—14.
- J. Boxwell. B.A. Scholar of Trinity College, Dublin. Travelling Scholar of Union of South Africa. Admitted 1913—14.
- Miss M. N. L. Taylor (Mrs. H. C. Bradshaw). Newnham College, Cambridge. Admitted 1913—14.
- J. Arnott Hamilton. M.A. University of Edinburgh. Holder of the Blackie Travelling Scholarship. Admitted 1913—14.
- Miss E. Radford. Admitted 1913—14.
- Miss Agnes Conway. M.B.E. Admitted 1913—14.
- Rev. W. A. Wigram. D.D. Admitted 1913—14. Chaplain to British Legation, Athens, 1923—26.
- †C. B. Moss-Blundell. B.A. New College, Oxford. School Student elect 1914—15.
- H. Collingham. B.A. Queens' College, Cambridge. Assistant Master at St. Olave's, Southwark. Craven Student. Admitted 1919—20.
- M. Tierney. B.A. University of Ireland. Professor of Ancient History, University College, Dublin. Admitted 1919—20.
- A. W. Lawrence. B.A. New College, Oxford. Admitted with grant from the Craven Fund, 1919—20. Re-admitted 1921—22. Re-admitted as Craven Fellow, 1924—25.
- *J. B. Hutton. M.A. Lecturer in Greek History and Archaeology at University of Glasgow. Admitted with grant from the Carnegie Trustees, 1920—21.
- F. L. Lucas. B.A. Trinity College, Cambridge. Fellow and Lecturer of King's College. School Student. Admitted 1920—21.
- B. Ashmole. M.A., M.C. Hertford College, Oxford. Late Director of the British School at Rome. Yates Professor in the University of London. Craven Fellow. Admitted 1920—21, 1921—22.
- H. T. Wade Gery. M.A. New College, Oxford. Fellow and Tutor of Wadham College. Admitted 1920—21, 1921—22, 1922—23.
- J. J. E. Hondius. Litt.Class.Doc. University of Utrecht, Holland. Admitted as Foreign Student 1920—21.
- C. A. Boethius. Dr.Phil. University of Upsala, Sweden. Director of Swedish Arch. Inst., Rome. Admitted as Foreign Student 1920—21, 1921—22.
- Miss L. Chandler. B.A. University of Sheffield. Classical Mistress at the Hornsey High School. First Holder of Gustav Sachs Memorial Studentship. Admitted 1920—21.
- Miss M. A. B. Herford. M.A. (Mrs. G. E. K. Braunholtz). University of Manchester and Somerville College, Oxford. Formerly Lecturer in Classical Archaeology and Assistant Lecturer in Classics, University of Manchester. Admitted 1920—21.

† Killed in action, September 16th, 1916.

† Killed in action, September 26th, 1915.

* Deceased.

- Miss W. Lamb. M.A. Newnham College, Cambridge. Hon. Keeper of the Greek and Roman Department, Fitzwilliam Museum. Admitted 1920-21. Re-admitted 1921-22, 1922-23, 1923-24, 1924-25, 1927-28, 1928-29, 1929-30.
- M. A. Hondius-Van Haeften (Mrs. J. J. E. Hondius). University of Utrecht, Holland. Admitted as Foreign Student, 1920-21.
- W. A. Heurtley. B.A., O.B.E. Caius College, Cambridge. Diploma of Archaeology, Oxford. Assistant Director and Librarian of the School. School Student. Admitted 1921-22, 1922-23.
- R. W. Hutchinson. B.A. St. John's College, Cambridge. Craven Student. Admitted 1921-22.
- J. E. Scott. M.A. Emmanuel College, Cambridge. Fellow and Lecturer of Caius College, Cambridge. Admitted 1921-22.
- E. Smith. Ph.D. University of Christiania, Norway. Lecturer in Classics. Admitted as Foreign Student, 1921-22.
- *A. Smith (Mrs. E. Smith). University of Christiania, Norway. Admitted as Foreign Student, 1921-22.
- E. Kjellberg. Ph.D. University of Lund, Sweden. Assistant in the National Museum, Stockholm. Admitted as Foreign Student, 1921-22.
- J. Waldis. Dr.Phil. University of Zurich, Switzerland. Professor at the Gymnasium, Lucerne. Admitted as Foreign Student, 1921-22.
- G. Snijder. Ph.D. University of Utrecht, Holland. Admitted as Foreign Student with Travelling Fellowship from his University, 1921-22.
- J. Bell. M.A. Fellow of Queen's College, Oxford. Admitted 1922-23.
- *S. S. Clarke. B.A. Balliol College, Oxford. Fellow of Exeter College. Craven Fellow. Admitted 1922-23, 1923-24.
- B. L. Hallward. B.A. King's College, Cambridge. Fellow of Peterhouse. University Lecturer in Classics. Admitted 1922-23 as School Student.
- D. C. Macgregor. M.A. Fellow of Balliol College, Oxford. Admitted 1922-23.
- Miss J. Pybus (Mrs. A. M. Woodward). Newnham College, Cambridge. Late Senior Classical Mistress, Newcastle Central High School. Admitted 1922-23.
- A. G. Russell. B.A. University of Liverpool. Classical Master at the Liverpool Institute. Admitted as Sachs Student, 1922-23.
- C. T. Seltman. B.A. Queens' College, Cambridge. Diploma of Archaeology, Cambridge. University Lecturer in Classics, Cambridge. Secretary of Cambridge Philological Society. Late George Charles Winter Warr Scholar. Prendergast Student. Admitted 1922-23.
- O. J. Todd. Ph.D. (Harv.). Associate Professor of Classics in the University of British Columbia. Admitted 1922-23.
- Miss J. Webb. B.A. University of Melbourne. Admitted 1922-23.
- W. H. Alexander. M.A. (Tor.), Ph.D. (Calif.). Professor of Classics in the University of Alberta, Canada. Admitted 1923-24. Re-admitted 1925-26.

* Deceased.

- Miss C. Brönsted. University of Copenhagen. Admitted as Foreign Student 1923—24.
- W. B. C. Buchanan. B.A. University of Edinburgh. Admitted as holder of Blackie Travelling Scholarship, 1923—24.
- C. W. M. Cox. B.A. Balliol College, Oxford. Fellow of New College, Oxford. Admitted as Craven Fellow, 1923—24.
- W. L. Cuttle. B.A. Emmanuel College, Cambridge. Assistant Lecturer in Classics in the University of Bristol. Admitted as Craven Student, 1923—1924. Re-admitted 1924—25 as School Student. Re-admitted 1925—26.
- C. Hignett. M.A. Fellow of Hertford College, Oxford. Admitted 1923—24.
- Miss M. B. Hobling. B.A. Somerville College, Oxford. Classical Mistress at the Perse Girls' School, Cambridge. Admitted as School Student, 1923—24. Re-admitted 1924—25 as holder of the Mary Ewart Scholarship.
- Miss U. D. Hunt. M.A. Bedford College, London. Classical Mistress, Tiffin Girls' School, Kingston-on-Thames. Formerly Lecturer at Bedford College for Women. Admitted 1923—24.
- H. H. Keen. B.A. Balliol College, Oxford. Admitted 1923—24.
- M. B. C. Tait. B.A. Balliol College, Oxford. Admitted 1923—24.
- Miss E. Tankard. B.A. University of Liverpool. Assistant-Secretary to Institute of Archaeology, Liverpool. Admitted with grants from Holt Educational Trust and the School, 1923—24. Re-admitted 1924—25, 1925—26.
- Miss A. Wentzel. University of Copenhagen. Admitted as Foreign Student 1923—24.
- R. P. Austin. B.A. University College, Reading. Assistant Lecturer in Classics, University of Birmingham. Admitted 1924—25 with grants from University College, Reading and the Cornwall County Education Committee. Re-admitted as holder of a Postgraduate Travelling Studentship from University of London, 1925—26. Re-admitted 1927—28.
- H. G. G. Payne. M.A. Christ Church, Oxford. Director of the School. Admitted as holder of Travelling Scholarship in Mediterranean Archaeology, 1924—25, 1925—26. Re-admitted 1926—27. First holder of the Macmillan Studentship, 1928—29.
- A. M. Farrer. Balliol College, Oxford. Admitted as holder of the Clarke Memorial Exhibition, Easter, 1925.
- J. H. Iliffe. B.A. Emmanuel College, Cambridge. Lecturer at Toronto University. Late Assistant Lecturer in Classics in the University College of N. Wales, Bangor. Admitted as Craven Student, 1924—25.
- M. A. Sisson. A.R.I.B.A. Admitted as Jarvis Student in Architecture at the British School at Rome, 1924—25. Re-admitted 1925—26.
- B. I. Lawrence. B.A. Somerville College, Oxford. Admitted 1924—25.
(Mrs. A. W. Lawrence.)
- Miss V. Whitfield. B.A. Somerville College, Oxford. Admitted as holder of a Gilchrist Scholarship, 1924—25. Re-admitted as holder of the Bryce Studentship, a Fellowship from Lady Margaret Hall, and a grant from the Ireland Fund, 1927—28.
(Mrs. H. T. Wade-Gery.)

- H. Frankfort. Hist. Doct. (Leiden), M.A. (London). Universities of Amsterdam and London. Field Director of the Iraq Expedition of the Oriental Institute of the University of Chicago. Admitted 1924-25.
- H. A. Frankfort. Lit. n. Cand. (Mrs. H. Frankfort.) University of Amsterdam. Admitted 1924-25.
- P. Dikaïos. Admitted on Nomination of the Government of Cyprus, 1924-25.
- H. Box. M.A. St. John's College, Oxford. Lecturer in Classics at University College, Hull. Admitted as School Student, 1925-26.
- G. A. D. Tait. B.A. St. John's College, Cambridge. Assistant Master at Eton College. Admitted with a Scholarship from his College, 1925-26.
- O. Davies. B.A. Exeter College, Oxford. Lecturer in Archaeology and Ancient History, Queen's University, Belfast. Admitted as holder of the Clarke Memorial Exhibition, Easter, 1926. Readmitted as Craven Fellow, 1927-28, 1929-30.
- Miss E. Scott. Oxford Home Student. Admitted 1925-26.
- Miss J. Toynbee. B.A. Newnham College, Cambridge. Admitted as Student of the British School at Rome, 1926.
- R. A. Cordingley. A.R.I.B.A. Admitted as Student in Architecture of the British School at Rome, 1925-26.
- Miss K. M. T. Chrimes. B.A. St. Hugh's Hall, Oxford. Admitted as Gilchrist Student of the British School at Rome, 1925-26.
- Miss N. M. Holley. Newnham College, Cambridge. Admitted as Student of the British School at Rome, 1925-26.
- C. G. Hardie. Balliol College, Oxford. Admitted as holder of the Clarke Memorial Exhibition, Easter, 1927.
- J. T. Hawdon. B.A. University of Birmingham. Admitted as Sachs Student, 1926-27.
- *Miss A. Masom. B.A. University of London. Admitted 1926-27.
- P. J. Dixon. B.A. Pembroke College, Cambridge. Admitted as Craven Student 1927-28.
- A. L. McMullen. B.A. St. John's College, Cambridge. Admitted 1927-28.
- J. D. S. Pendlebury. B.A. Pembroke College, Cambridge. Director of Excavations at Tell el-'Amarnah, Egyptian Exploration Society. Curator at Knossos. Admitted as School Student, 1927-28. Macmillan Student, 1929.
- C. A. Raleigh Radford. B.A., F.S.A., F.R. Hist. S. Exeter College, Oxford. Inspector of Ancient Monuments for Wales, H.M. Office of Works. Admitted 1927-28.
- W. D. Woodhead. M.A. (Oxon). Professor of Greek, McGill University, Montreal. Admitted 1927-28.
- Miss S. Benton. M.A. Girton College, Cambridge. Admitted 1927-28.
- Miss M. Rodger. B.A. Somerville College, Oxford. Admitted as School Student, 1927-28.
- Miss H. White (Mrs. J. D. S. Pendlebury). Newnham College, Cambridge. Admitted 1927-28.

* Deceased.

I. Gallie.	Exeter College, Oxford. Admitted as holder of the Clarke Memorial Studentship, 1928.
W. G. Hardy. M.A.	Associate Professor of Classics, University of Alberta. Admitted 1928.
Mrs. Hardy.	Admitted 1928.
H. W. Jacobs. B.A.	Wadham College, Oxford. Admitted as a Student of the School at Rome, 1928.
Miss M. I. Turnbull.	Dunedin University, New Zealand. Admitted 1928.
G. D. Hake. M.A., F.R.I.B.A.	Headmaster of the School of Architecture of the Royal West of England Academy, Bristol. Admitted as first holder of the R.I.B.A. Athens Bursary, 1929—30.
N. G. L. Hammond, B.A.	Gonville and Caius College, Cambridge. Fellow and Tutor of Clare College, Cambridge. Admitted as holder of the Sandys Studentship, 1929—30.
Miss M. Hartley. B.A.	Girton College, Cambridge. Admitted with grants from School Committee, Cambridge Craven Fund and Girton College, 1929—30.
Miss M. L. Macdonnell. M.A.	Lecturer in Classics at Queen's University, Kingston, Canada. Admitted 1929—30.
C. M. Robertson.	Admitted 1929—30.
Miss O. M. Rowe.	Somerville College, Oxford. Admitted as School Student, 1929—30.
T. C. Skeat.	Christ's College, Cambridge. Admitted as holder of Sachs Studentship, 1929—30.
C. R. Wason.	Gonville and Caius College, Cambridge. Admitted as first holder of Walston Scholarship, 1929—30.

ASSOCIATES OF THE SCHOOL.

*Rev. A. H. Cruikshank.	Elected 1896.
Ambrose Poynter, Esq.	„ 1896.
J. E. Brooks, Esq.	„ 1896.
Miss Louisa Pesel.	„ 1902.
J. F. Crace, Esq.	„ 1902.
Miss Mona Wilson.	„ 1903.
J. S. Carter, Esq.	„ 1903.
B. Townsend, Esq.	„ 1903.
A. M. Daniel, Esq.	„ 1903.
H. W. Allen, Esq.	„ 1906.
W. Miller, Esq.	„ 1906.
George Kennedy, Esq.	„ 1906.
A. E. Zimmern, Esq.	„ 1910.
Miss Negreponde.	„ 1912.
C. J. Ellingham, Esq.	„ 1913.
Capt. H. M. Greaves, R.A.	„ 1913.
Shirley Atchley, A.P.	„ 1920.
Miss C. A. Hutton	„ 1926.
Rev. W. A. Wigram	„ 1926.

RULES AND REGULATIONS

OF THE

BRITISH SCHOOL AT ATHENS.

OBJECTS OF THE SCHOOL.

I. The first aim of the School shall be to promote the study of Greek archaeology in all its departments. Among these shall be (i) the study of Greek art and architecture in their remains of every period; (ii) the study of inscriptions; (iii) the exploration of ancient sites; (iv) the tracing of ancient roads and routes of traffic.

II. Besides being a School of Archaeology, it shall be also, in the most comprehensive sense, a School of Classical Studies. Every period of the Greek language and literature, from the earliest age to the present day, shall be considered as coming within the province of the School.

III. The School shall also be a centre at which information can be obtained and books consulted by British travellers in Greece.

IV. For these purposes a Library shall be formed, and maintained, of archaeological and other suitable books, including maps, plans, and photographs.

THE SUBSCRIBERS.

V. The following shall be considered as Subscribers to the School :—

- (1) Donors, other than Corporate Bodies, of £10 and upwards.
- (2) Annual Subscribers of £1 and upwards during the period of their subscription.

VI. Subscribers of £2 annually or more, and Donors of £20 and upwards to the general funds of the School, shall receive a copy of the *Annual* free of charge.

Subscribers of £1 annually and Donors of £10 to the general funds shall be allowed to purchase the *Annual* at a reduced rate of £1. All Subscribers shall be entitled to receive a copy of the Annual Report and to use the Library and attend the public meetings of the School in Athens.

VII. A Corporate Body subscribing not less than £50 a year, for a term of years, shall, during that term, have the right to nominate a member of the Managing Committee.

VIII. A meeting of Subscribers shall be held in October of each year, at which each Subscriber shall have one vote. A subscribing Corporate Body may send a representative. At this meeting a report from the Managing Committee shall be presented, including a financial statement and selections from the reports of the Director and Students for the season. At this meeting shall also be annually elected or re-elected the Treasurer and the Secretary of the School, two Auditors, and four members of the Managing Committee, in place of those retiring under Rule XIII. (3).

IX. Special meetings of Subscribers may, if necessary, be summoned by the Managing Committee.

THE TRUSTEES.

X. The property of the School shall be vested in three Trustees, who shall be appointed for life, except as hereinafter provided. Vacancies in the number of Trustees shall be filled up at the annual meeting of the Subscribers.

XI. In the event of a Trustee becoming unfit or incapable of acting, he may be removed from his office by a majority of three-fourths of those present at a special meeting of Subscribers summoned by the Managing Committee for that purpose, and another Trustee shall by the same majority be appointed in his place.

XII. In the event of the death or resignation of a Trustee occurring between two annual meetings, the Managing Committee shall have the power of nominating another Trustee to act in his place until the next annual meeting.

THE MANAGING COMMITTEE.

XIII. The Managing Committee shall consist of the following :—

- (1) The Trustees of the School.
- (2) The Treasurer and Secretary of the School.
- (3) Twelve Members elected by the Subscribers at the annual meetings. Of these, four shall retire in each year, at first by lot, afterwards by rotation. Members retiring are eligible for re-election.
- (4) The members nominated by Corporate Bodies under Rule VII.

XIV. The Committee shall have control of all the affairs of the School, and shall decide any dispute that may arise between the Director and Students. They shall have power to deprive any Student of the use of the school premises.

XV. The Committee shall meet as a rule once in every two months; but the Secretary may, with the approval of the Chairman and Treasurer, summon a special meeting when necessary.

XVI. Due notice of every meeting shall be sent to each member of the Committee by a summons signed by the Secretary. Three members of the Committee shall be a quorum.

XVII. In case of an equality of votes, the Chairman shall have a second or casting vote.

XVIII. In the event of vacancies occurring among the officers or on the Committee between the annual elections, they may be provisionally filled up by the Committee until the next annual meeting.

HONORARY STUDENTS, HONORARY ASSOCIATES, STUDENTS, AND ASSOCIATES.

XIX. The Students shall consist of the following :—

- (1) Holders of travelling fellowships, studentships, or scholarships at any University of the British Empire.
- (2) Travelling Students sent out by the Royal Academy, the Royal Institute of British Architects, the Byzantine Research and Publication Fund, or other similar bodies.
- (3) Other persons who shall satisfy the Managing Committee that they are duly qualified to be admitted to the privileges of the School.

XX. No person, other than a student of the British School at Rome, shall be admitted as a Student who does not intend to reside at least three months in Greek lands. In the case of Students of the British School at Rome, an aggregate residence of four months at the two Schools will be accepted as alternative to three months' residence in Greece.

XXI. Students attached to the School will be expected to pursue some definite course of study or research in a department of Hellenic studies, and to write in each season a report upon their work. Such reports shall be submitted to the Director, shall by him be forwarded to the Managing Committee, and may be published by the Committee if and as they think proper.

XXII. Intending Students are required to apply to the Secretary. They will be regarded as Students from the date of their admission by the Committee to the 31st day of October next following; but any Student admitted between July 1st and October 31st in any year shall continue to be regarded as a Student until October 31st of the following year.

XXIII. The Managing Committee may elect as Honorary Students or as Honorary Associates of the School such persons as they may from time to time deem worthy of that distinction. They may also elect as Associates of the School any persons actively engaged in study or exploration in Greek lands.

XXIV. Honorary Students, Honorary Associates, Students, and Associates shall have a right to use the Library of the School and to attend all lectures given in connexion with the School, free of charge.

XXV. Students shall be expected to reside in the Hostel provided for them, except with the sanction of the Managing Committee. Priority of claim to accommodation in the Hostel shall be determined by the Committee.

THE DIRECTOR.

XXVI. The Director shall be appointed by the Managing Committee, on terms which shall be agreed upon at the time, for a period of not more than three years. He shall be eligible for re-election.

XXVII. He shall have possession of the school-building as a dwelling-house.

XXVIII. It shall be his duty (1) to guide and assist the studies of Students and Associates of the School, affording them all the aid in his power, and also to see that reports are duly furnished by Students, in accordance with Rule XXI., and placed in the hands of the Secretary before the end of June; (2) to assist in editing the School *Annual*.

XXIX. Public Meetings of the School shall be held in Athens during the season, at which the Director and Students of the School shall read papers on some subject of study or research, and make reports on the work undertaken by the School.

XXX. He may at his discretion allow persons, not Students of the School, to use the Library and attend the public meetings and lectures of the School.

XXXI. He shall be resident at Athens from the beginning of November in each year to the end of the following June, but shall be at liberty to absent himself for short periods for purposes of exploration or research.

XXXII. At the end of each season he shall report to the Managing Committee—(i) on the studies pursued during the season by himself and by each Student; (ii) on the state of the School-premises and the repairs needed for them; (iii) on the state of the Library and the purchases of books, &c., which he may think desirable; and (iv) on any other matter affecting the interests of the School.

XXXIII. In case of misconduct the Director may be removed from his office by the Managing Committee by a majority of three-fourths of those present at a meeting specially summoned for the purpose. Of such meeting at least a fortnight's notice shall be given.

THE ASSISTANT DIRECTOR AND LIBRARIAN.

XXXIV. The Assistant Director shall be appointed by the Managing Committee, on terms which shall be agreed upon at the time, for a period of not more than three years. He shall be eligible for re-election.

XXXV. It shall be his duty to take charge of the Library and to be responsible for the Hostel, subject to the Director's approval and control, and otherwise help if required in the management of the School.

RULES FOR THE MACMILLAN HOSTEL.

XXXVI. The Director shall have power to exclude a Student from the Hostel in case of misconduct; but such exclusion must be immediately reported to the Managing Committee.

XXXVII. The Students shall pay an entrance fee of £2 2s. per session, and a fixed charge of 3s. a night or £1 a week for the small rooms in the Hostel. Two Students sharing a large room shall pay a reduced charge. These payments shall include fire, lighting, and the necessary servants' wages. Students shall also be required to pay the cost of their messing.

XXXVIII. Honorary Students, Honorary Associates, Associates, Members of the Committee, and ex-Directors may be admitted to residence in the Hostel. Other persons, if seriously engaged in study or research, may be admitted by the Director at his discretion. But no person shall reside in the Hostel under this rule to the exclusion of any Student desiring admission.

XXXIX. Residents other than Students or Associates shall pay an entrance fee of £2 2s. for any period up to three months, or £5 5s. per session, and a fixed charge of 6s. a night or £2 a week and the cost of messing. Associates shall be admitted to the Hostel at Student rates.

THE VILLA ARIADNE AT KNOSSOS.

XL. The Archaeological Curator at Knossos shall be appointed ¹ by the Managing Committee for a period of not more than three years. He shall be eligible for re-election.

XLI. It shall be his duty (1) to reside generally at the Villa Ariadne from February 15th to August 15th; (2) to supervise the house and property generally and to see that the Palace and other excavated buildings are properly cared for.

XLII. He shall hold with regard to the Director of the School, the same position as the Assistant Director.

XLIII. Students residing at the Villa, and not engaged on an actual School excavation, shall pay the same charges as in the Hostel at Athens. With regard to the "Taverna," special arrangements will be made.

RULES FOR THE LIBRARY.

XLIV. The Director shall have power to make rules for the management of the Library, its use by Students, and the like; such rules to be subject to the approval of the Managing Committee.

PUBLICATION.

XLV. No publication whatever, respecting the work of the School, shall be made without the previous approval of the Committee.

THE FINANCES.

XLVI. All money received on behalf of the School beyond what is required for current expenses shall be invested in the names and at the discretion of the Trustees.

XLVII. The banking account of the School shall be placed in the names of the Treasurer and Secretary, who shall sign cheques jointly.

XLVIII. The first claim on the revenue of the School shall be the maintenance and repair of the School premises in Athens and the Villa Ariadne, and the payment of rates, taxes, and insurance.

XLIX. The second claim shall be the salaries of the Director and other officials of the School, as arranged between them and the Managing Committee.

Revised, 1928.

¹ Subject to the approval of Sir Arthur Evans.

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BRITISH SCHOOL AT ATHENS

THE School was founded in 1886 to provide British Students of Greek literature, art, archaeology and history with the opportunity of pursuing their researches in Greece itself, with the command of the means which recent great advances of knowledge have rendered indispensable.

The School buildings at Athens are situated on the slopes of Lycabettus on ground presented by the Greek Government. They consist of a house for the Director, and the Macmillan hostel with accommodation for the Assistant Director and eight students. Adjoining the hostel is the Penrose library, so called after the first Director of the School, which contains over 9,000 volumes, classical texts, histories, works on art, archaeology and topography, a rich series of maps, and current archaeological periodicals. In the common room of the hostel is housed the Finlay library, which formerly belonged to George Finlay, the historian of Byzantine and Modern Greece. This collection includes many rare pamphlets, and MSS. dealing with the period of the Greek Revolution, and a collection of Byroniana.

Facilities are afforded for using the libraries and attending the lectures of the other foreign schools, and by the kindness of the Greek Archaeological Service permits are granted giving Students free access to the Museums.

In 1926 Sir Arthur Evans, with the consent of the Greek Government, presented to the Trustees of the School his properties in Crete, including the Villa Ariadne and the site of the Palace at Knossos. He further endowed his gift in order to provide for the proper upkeep of the Palace and for the appointment of an Archaeological Curator, who resides in the Villa Ariadne from February to August each year. He has also (1928) renovated the old 'Taverna' on the road below so as to provide one single and one double bedroom, a sitting-room, and work-room, kitchen, etc., below, for the use, at any time, of members of the School independently studying the antiquities of the spot.

A small library is being started in the Villa for the convenience of students working in Crete.

The School at Athens is open from November 1st until July 1st during which time either the Director or Assistant Director is in residence.

Any duly qualified British subject can be admitted as a member of the School, and students of the British School at Rome have the privilege of admission as a matter of course.

A Studentship, value £100, is offered each year to the Universities of Oxford and Cambridge alternately; about every three years the Gustav Sachs Memorial Studentship (value £100) is open to all Universities in the British Isles; and a Studentship (value £200), tenable for two years, recently founded by Mr. George Macmillan, will be open to duly qualified male candidates in the autumn of 1928.

Holders of travelling fellowships, Studentships or Scholarships at any University of the British Empire and Travelling Students sent out by the Royal Academy, the Royal Institute of British Architects, the Byzantine Research and Publication Fund, or other similar bodies, are also admitted as Students.

Students, except for an entrance fee of £2 2s. per session, are admitted free of charge, but are required to pay room rent and the cost of their messing. The cost of living from 1926-1928 was about 7s. 6d. per day.

All Students are normally required to pursue a definite course of study and to reside in Greek lands for at least three months. The Committee however is accustomed to modify these regulations especially in the case of Undergraduates, whose time is necessarily limited and in the case of Students of the School at Rome.

All applications for admission by intending Students should be made to the Secretary, B. S. Page, Esq., British School at Athens, 50, Bedford Square, London, W.C. 1.

An excavation is carried on each year by the Director with members of the School at some site of historical importance. The list of excavations made by the School includes Megalopolis, Sparta, Mycenae, sites in Cyprus, Thessaly, and Boeotia, Phylakopi in Melos and in Crete Palaikastro and the Dictaeon Cave. The results of these excavations, with reports of the other work of the School, are published in the Annual of the British School at Athens, which for many years past has ranked high among archaeological periodicals.

Apart from a Government subsidy, renewable every five years, the School is entirely dependent on donations and subscriptions from individuals and from learned Societies.

Individual Subscribers of £2 per annum or donors of £20 to the General Fund of the School receive a copy of the Annual free of charge; subscribers of £1 or donors of £10 are entitled to purchase a copy for an additional £1. (The published price being about £3 3s.)

Any subscriber when in Athens, is entitled to the full use of the Library.

Further donations and annual subscriptions are urgently required to meet the cost of upkeep, which has become much heavier in recent years, and should be sent to the Hon. Treasurer, V. W. Yorke, Esq., Farringdon Works, Shoe Lane, London, E.C. 4.

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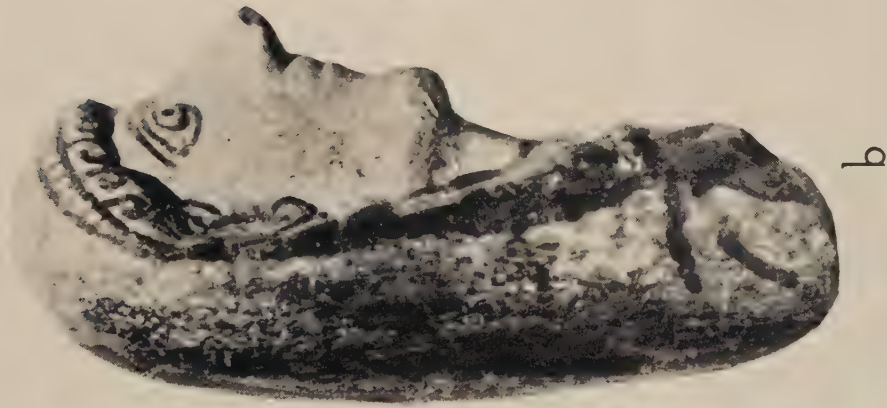
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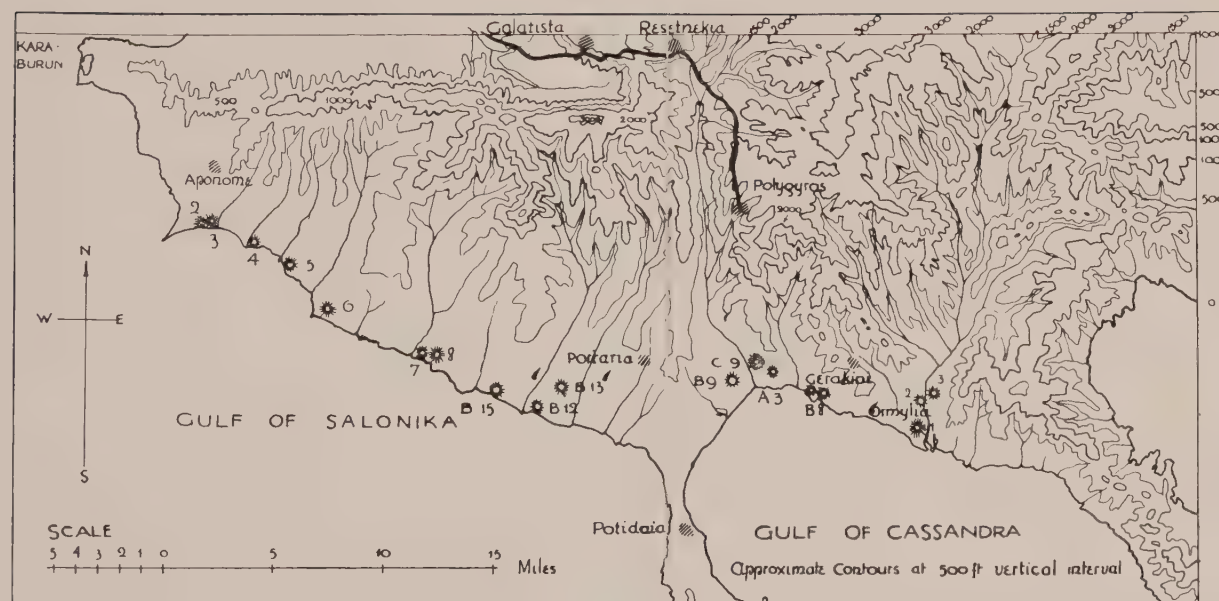
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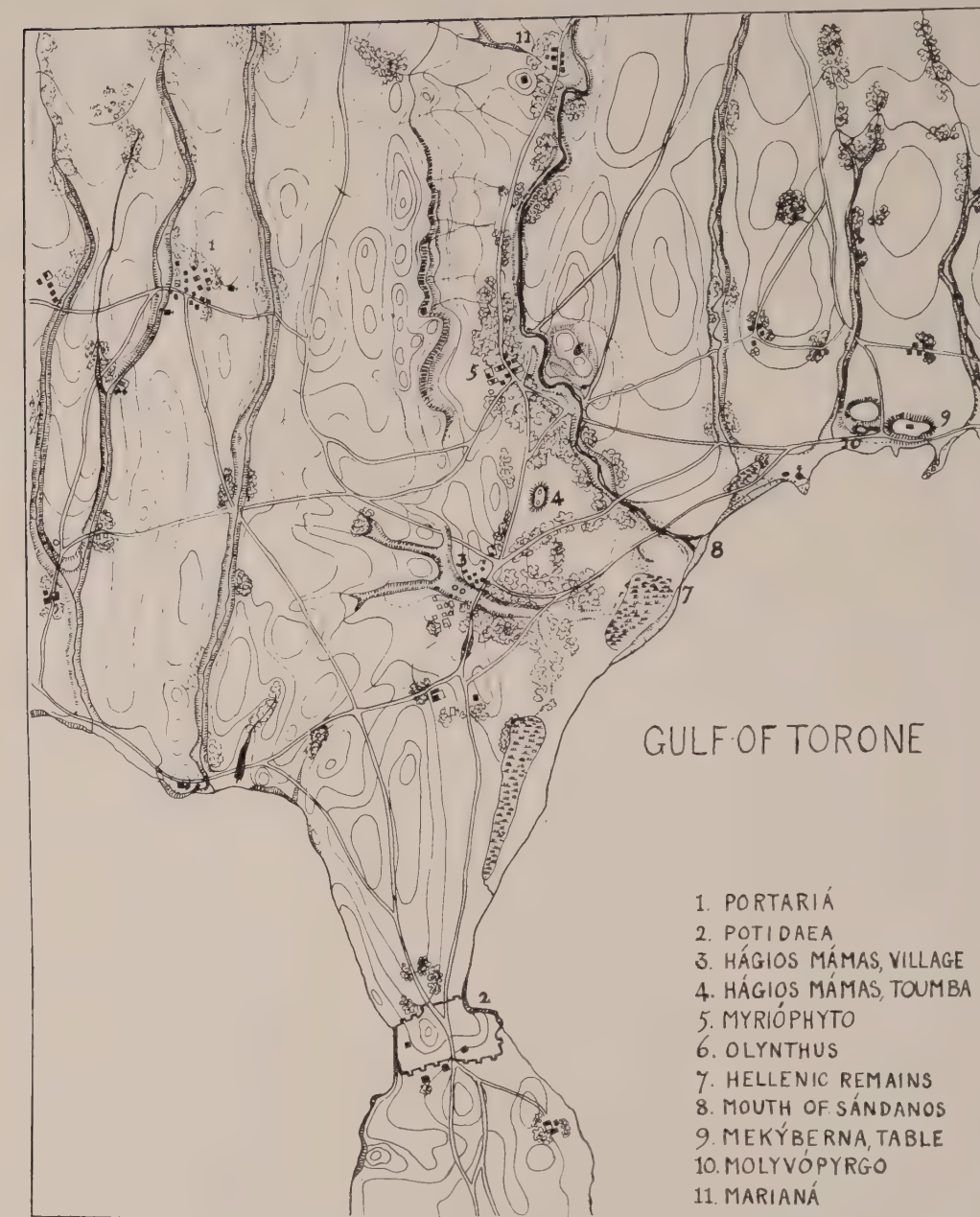
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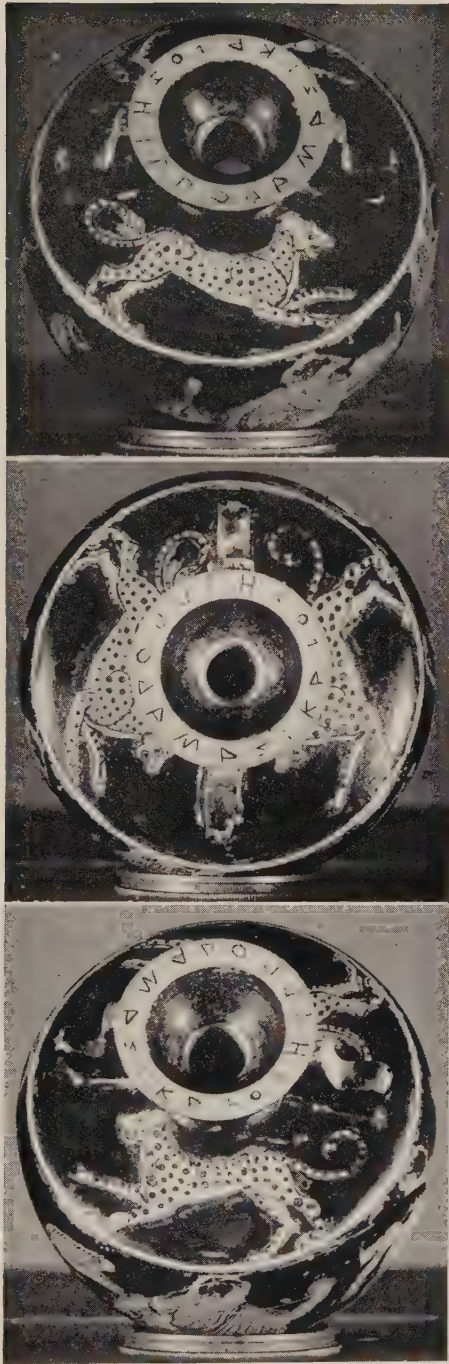
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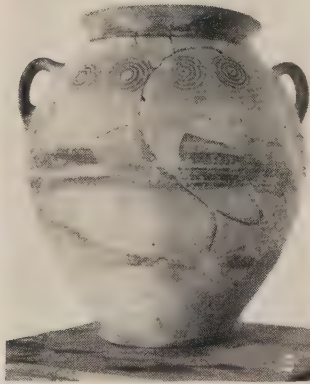
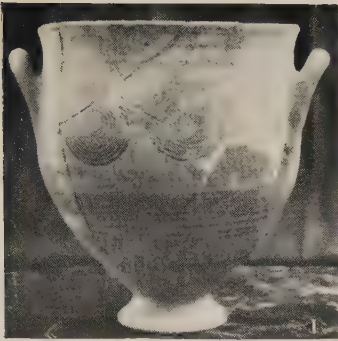
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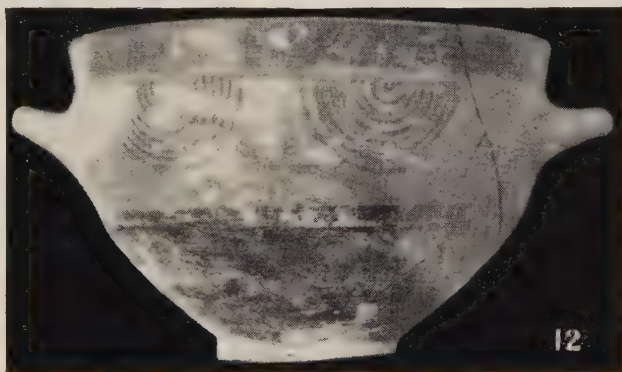
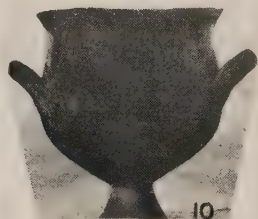
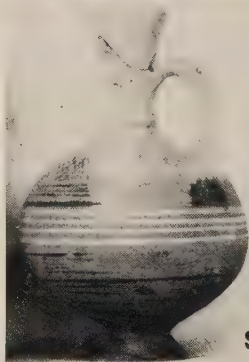
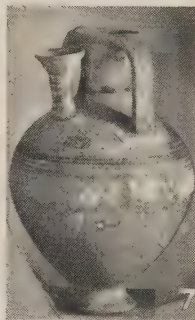


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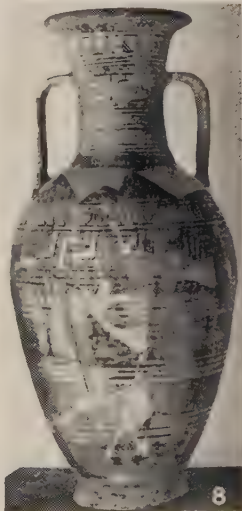
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10, no. 141; 11, no. 133; 12, no. 146 bis.



KNOSSOS: PROTOGEOMETRIC VASES.

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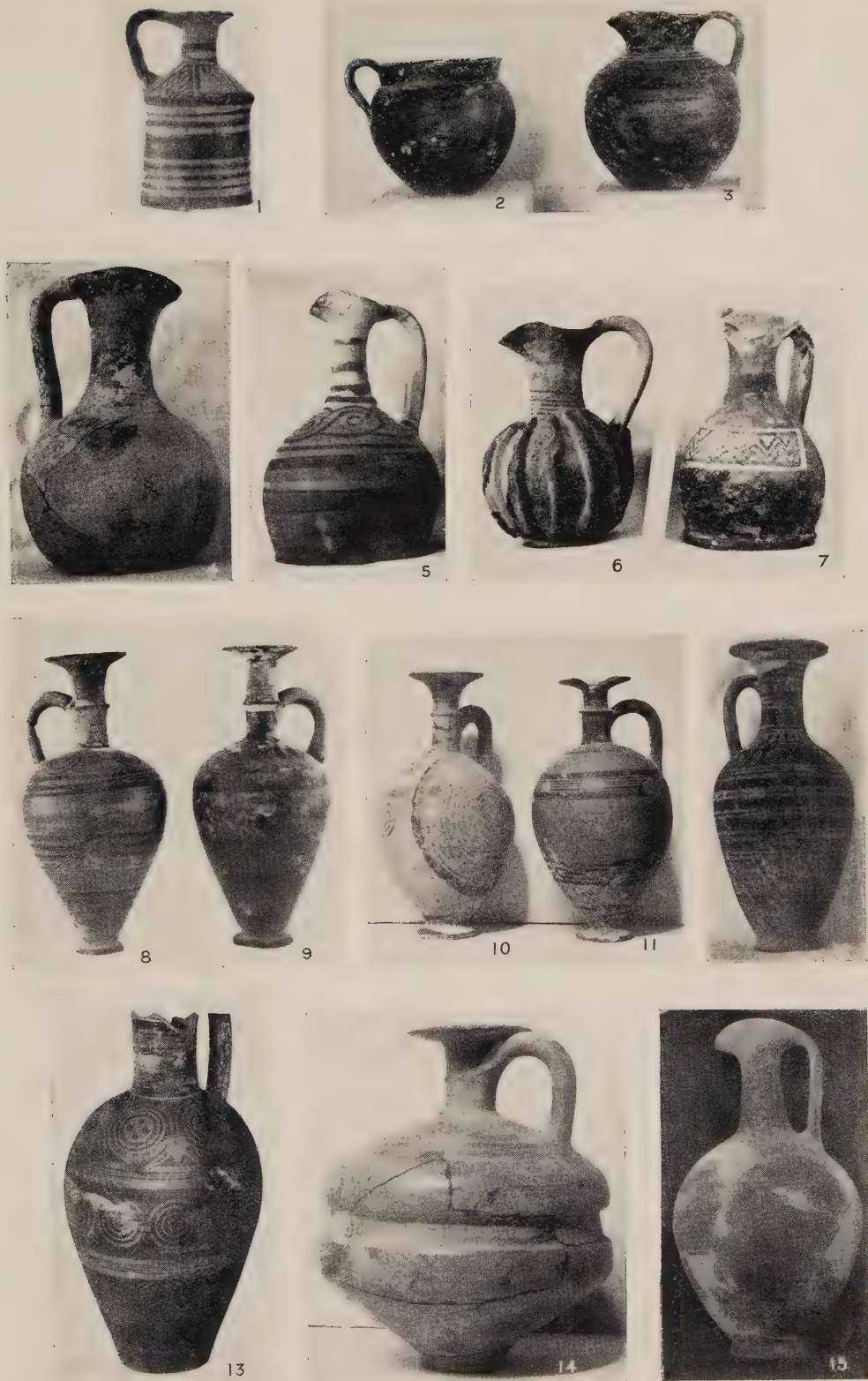
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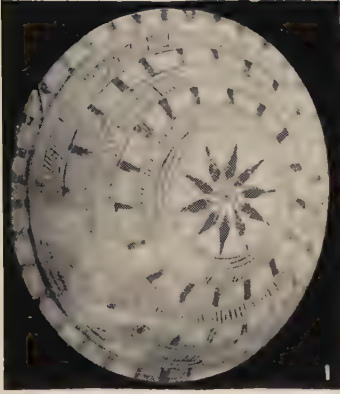
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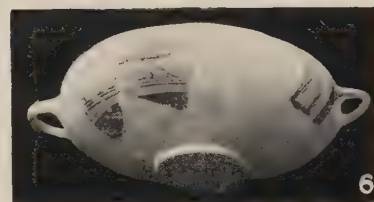
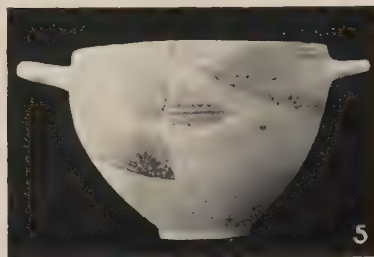
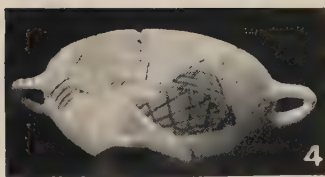
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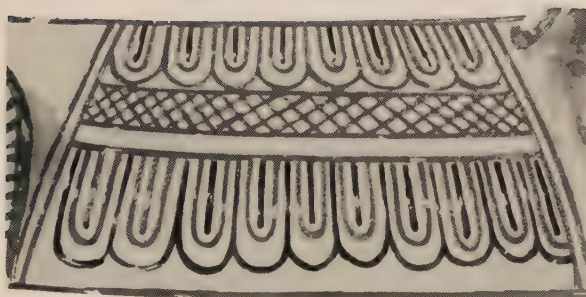
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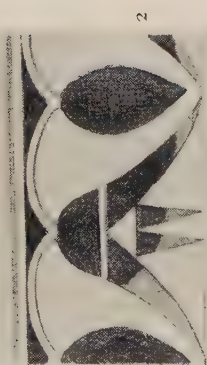
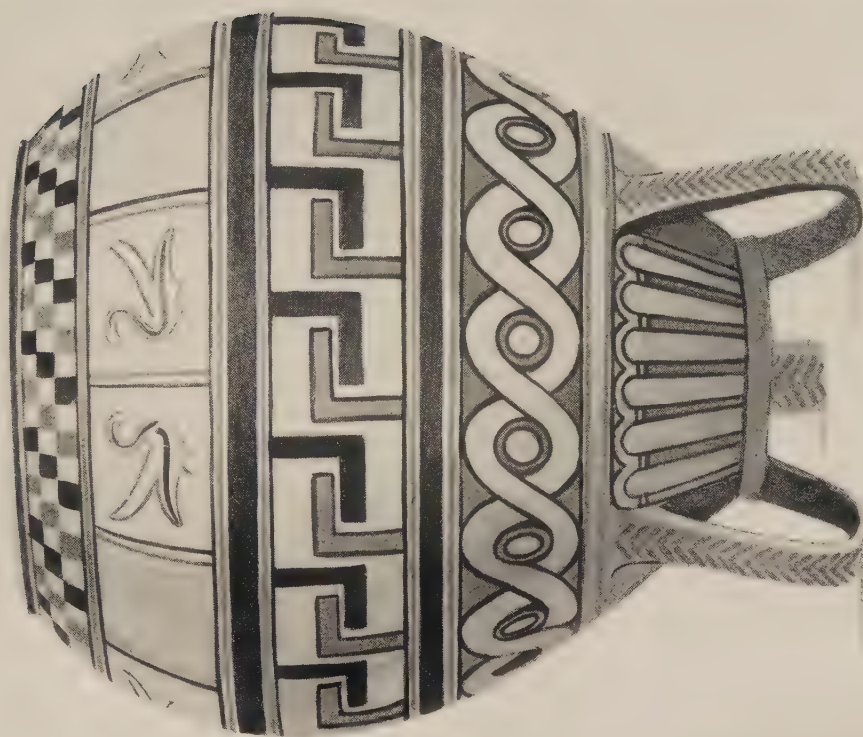
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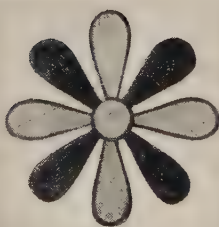
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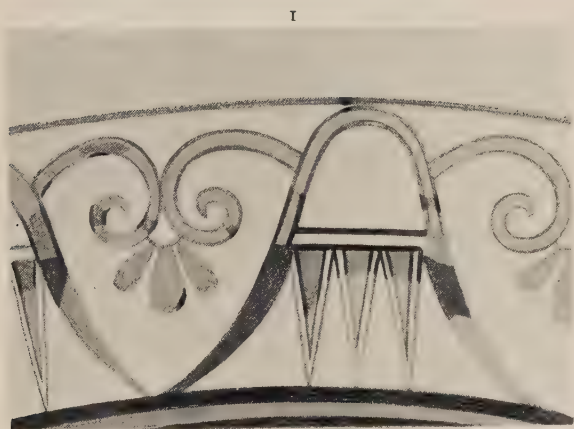
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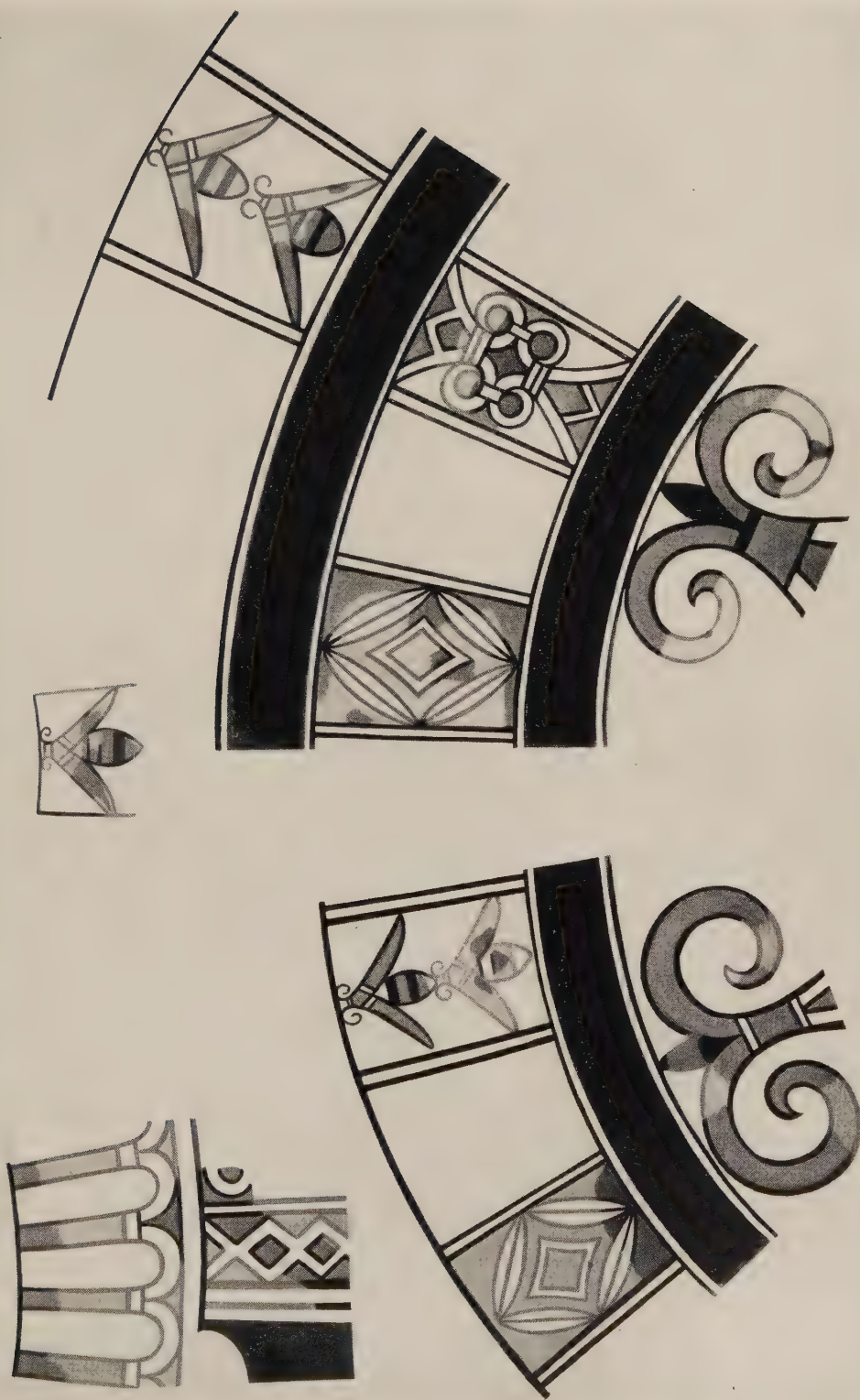
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KNOSSES: EARLY ORIENTALIZING PITHOS AND DETAILS OF SIMILAR VASES (POLYCHROME).
1, no. 43; 2, no. 52; 3, from the lower part of a vase (cf. no. 40); 4, no. 42; 5, no. 39.

5



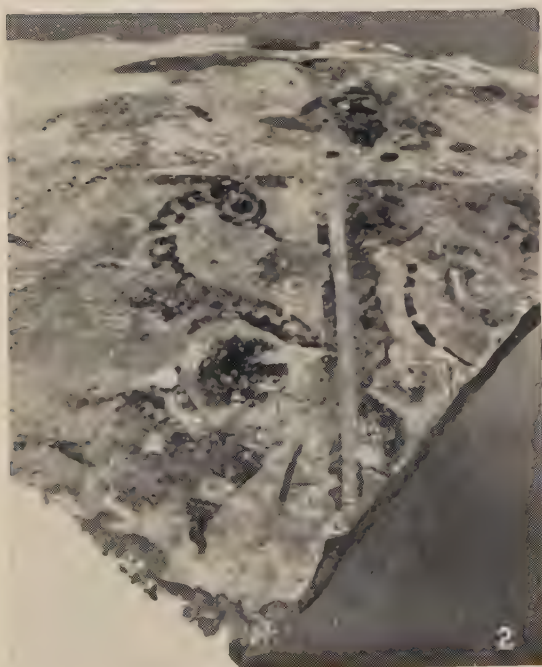
KNOSSOS: DETAILS OF EARLY ORIENTALIZING PITHOI (POLYCHROME).
1, no. 57; 2, no. 47; 3, no. 54; 4, no. 55.



KNOSOS: DETAILS OF AN EARLY ORIENTALIZING PITHOS, NO. 50 (POLYCHROME).



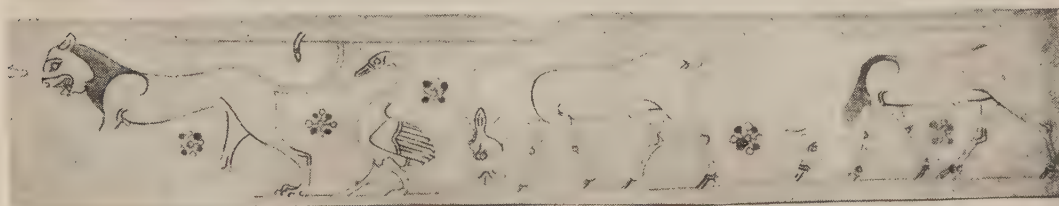
KNOSSOS: 1- 2, FROM THE PITHOS PL. XXIV, 1 (cf. FIGS. 10 BIS., AND 39) ; 3, FRAGMENT OF A PITHOS FROM NEAR KNOSSOS.



Knossos: 1-2, Polychrome Pithos no. 51 (cf. Pl. XXIII, 1-2 and Figs. 10 *bis*, 39); 3, Polychrome Pithos no. 55 (cf. Pl. XXI, 4 and Fig. 11, D); 4, Polychrome Pithos no. 59 (cf. Fig. 11, B-C).



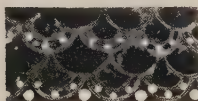
1



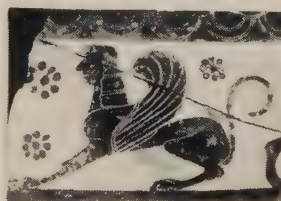
2



3



4



5



6

KNOSSES: PROTCORINTHIAN OLPE (NO. 179).



